

# The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

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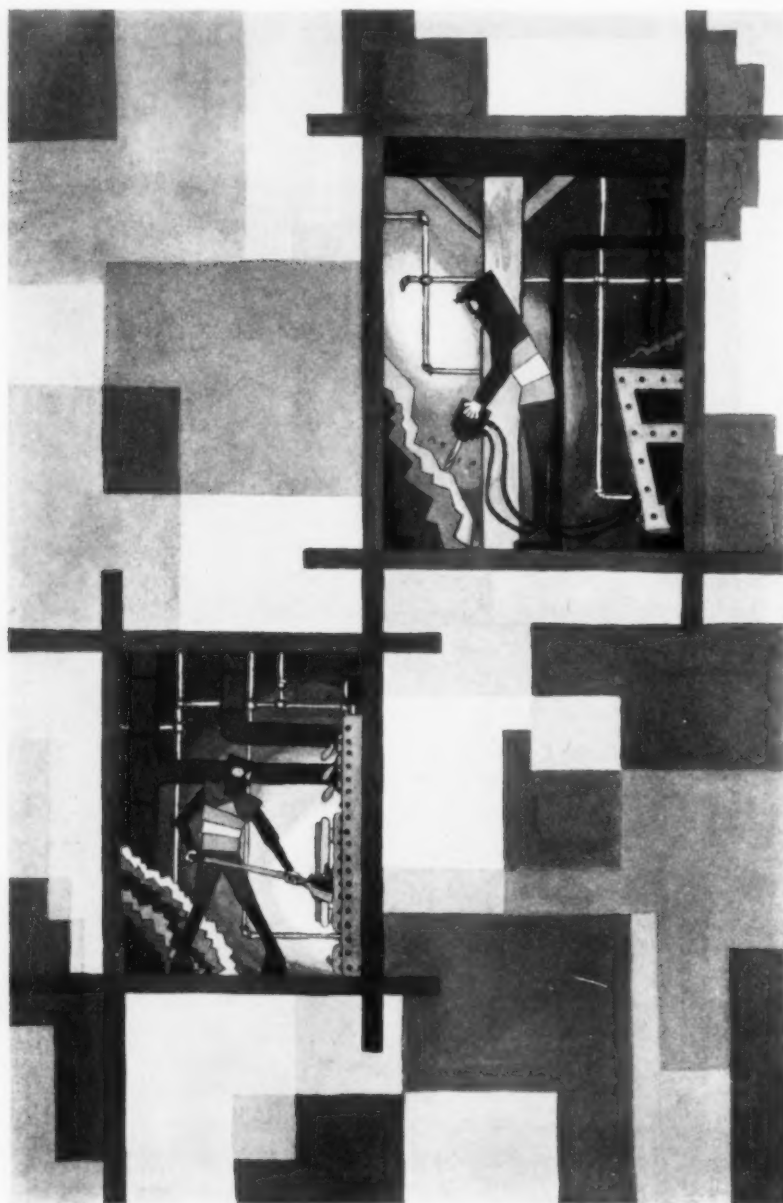
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"LABORING ROBOTS," A TEMPERA DESIGN BY BEACH POWERS, A  
STUDENT OF ALTHEA SIMS, INSTRUCTOR OF ART, ELDORADO, KANSAS

## Art in the Junior High School

DOROTHEA SANDERS

NEW HAVEN, CONNECTICUT

MODERN life with its many radical changes in manner of living demands changes in our method of preparing the child to meet it. One of the most outstanding of the educational innovations is the Junior High School. This is radically different in purpose, methods, and subjects presented than anything that our fathers and grandfathers had or needed.

Art is one of the newer subjects found in the junior high. It has been included for the last few years in the grammar schools in some places and occasionally in the high schools. It is still sufficiently new, however, for its position to require justification. To place it in the Junior High School curriculum, consideration should be given first to what the Junior High School is and what it aims to accomplish.

The Junior High School is an institution of learning for the child of early adolescent age. It is founded on the idea that at the seventh grade level, and during the next two years, the child is meeting new problems which can more easily be dealt with where there is a homogeneity of ages. It is a means of making the transition from the grammar grades to

the high school more gradual. It also should serve as a means to keep in school longer those children who would ordinarily leave to work as soon as the law allows, and to assist in finding the vocations most suited to each individual's abilities. No attempt should be made here to make the education too final nor too much like the work in the senior high. It should rather function as a place where the individual who is leaving childhood may, through his exploration under guidance, be set on the road towards his life goal.

In considering the place of any subject in the junior high curriculum the next thing to consider is the importance of that subject in life and what the child should know in that field in order to meet it satisfactorily in his present as well as future life. After that the question is how that subject should be taught with references to the general objectives of the Junior High School.

The need for art in American life may be classified under three headings: social, vocational, and leisure time activity.

Of these the first, or social, will be of vital interest to every child and to every person in adult life. This includes the



knowledge of certain art principles which will aid in discriminating the beautiful from the ugly in any place where design occurs. In the home everyone is called to make a selection at some time of house furnishing, pictures, arrangement of rooms, or design of architecture. Everyone is anxious to have the place where he lives restful, comfortable, and in good taste and has a certain aesthetic satisfaction when he is able to achieve this. Civic pride in beautiful parks, streets, and buildings should be common to everyone. A popular taste for well-designed buildings and disapproval of existing ugly slum sections will eventually lead to more beautiful American cities. Art as a means of expression is also at some time necessary to every individual. Pictorial art came before writing and is still necessary to make certain ideas clear. In designing a dress, piece of furniture or machine, or describing an operation in the field of physics, biology or chemistry an ability to sketch is necessary. Likewise a "seeing eye" or ability to imagine a finished object before it is started is an ability which should be developed through art.

Under vocational, there is a great need in American life for more artistic creation in all our industrial work. More artists should be developed to make our manufactured goods attractive enough to compete with foreign goods in beauty as well as price. A further development of appreciation on the part of the buying public will force the manufacturers to give this more consideration. The vocations for artists range from sign painting, commercial art, draftsmen, and designing to the fine arts of sculpture, painting and architecture. There is also a large group

of craftsmen such as potters, designers of metal work and textiles whose success depends on a knowledge of art.

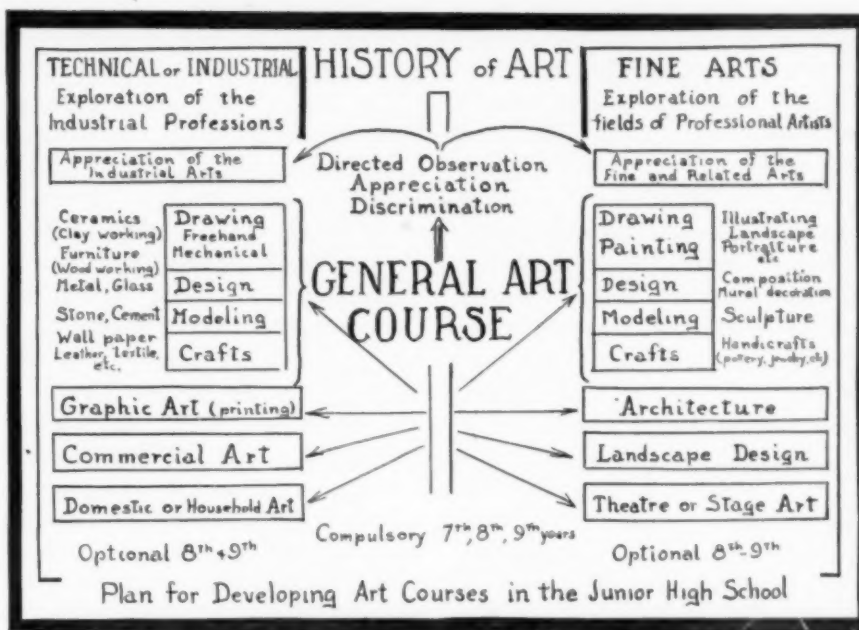
Many people find great pleasure in art as a leisure-time activity. An appreciation of the world masterpieces makes for more enjoyment whether traveling to foreign countries or walking through the city parks or museums. Often people whose vocation is in other fields spend their spare time sketching, painting, making their own Christmas cards, or designing their own clothes.

At present the position of art in education is not clearly defined. There is much divergence in courses of study. Most systems recognize the need for it but there is not a clearly marked idea of just what should be taught. Being a comparatively new subject it has had many fads. As there is no uniformity of either geographical environment or ability to get materials for carrying on a standardized course of study there is, and always will be, a diversity of things taught. However, a fundamental set of objectives should be established.

In planning the course of study the general art needs as described above should be first considered and then varied to meet the particular needs of the community.

In considering the first or social need of art in life one necessarily would include this as the major objective of a general art course required of all students through the grades. This general course should be cultural, largely developing appreciation with much practice in discrimination. By the time the child has reached the Junior High School he should have acquired some ability to use the "tools" of art.





Only that amount of handwork should be required in this course which would be necessary to help in his projects in other subjects and to help him appreciate the skills of others as found in industrial arts. Too great an amount of proficiency in handwork should not be expected here since many individuals of high intelligence have no ability in manual work. These children are often conditioned against art in any form because of being forced to do handwork. They are, however, capable of a high degree of appreciation. On the other hand there should be enough handwork in this course to enable the teacher to discover those with talent who should then be encouraged to take the optional courses.

For the other two requirements of life, vocational and leisure, special classes

should be offered under the optional courses. These should be open only to those who have shown talent. They should by no means be vocational but rather a means of showing the child the various vocations open to the person so talented.

There are also many persons of a fair amount of artistic ability whose major interest lies in some other field. These children must spend their senior high school course doing academic work, preparing for college and later for a profession. The Junior High School is likely to be their only opportunity to develop their interest in art as a leisure time activity. These people should be encouraged to take work where they may find pleasure in creating as an adolescent and in appreciation throughout life.



In planning the Junior High School curriculum time allotment is an essential factor. With each supervisor anxious to emphasize his subject it is often difficult to fit everything into the small amount of time allowed. The general art course need not be more than an hour a week if it forms an integrating part of the whole school work. One of the most important methods of teaching in the Junior High School is the project method. One phase of this method requires the construction of villages and castles for history and literature, elaborate notebooks, and carefully prepared graphs for mathematics. If the art instructor is called upon to assist in the preparation of the manual and artistic side of these projects the child will be obtaining art instruction as a vital part of his work and as he will find it in life rather than as an isolated subject.

The elective courses, on the other hand, should be longer—an hour and a-half or two hours at least for each period. This would allow time to prepare and clean materials properly and work in a leisurely and careful manner with the object of high-grade results. These courses should aim to develop ideals of fine craftsmanship which is sadly lacking in our modern American life. If this ideal is instilled early in his life the young artist will find his work much easier in vocational classes where he will later work.

To develop a full course of study would require a careful study of environment and materials at hand. The main objectives being established uniformly, the subject matter could be left to the discretion of the art supervisor or instructor who should be well trained in education as well as art in order to see his subject as

a part of the whole system of child development rather than as a subject to be taught.

The accompanying diagram suggested by a similar one in "An Introduction to Art Education" by William G. Whitford, will show the material, or subject matter, to be included in the general art course with emphasis on the appreciative value rather than the vocational. The elective courses may be based on those fields in the left- and right-hand columns. One particular subject might be isolated as domestic and household arts for girls only, and mechanical drawing for boys, a common practice in New Haven. Preferably several of these could be combined as a course—"Industrial Arts" for all subjects in the left column, or "Fine Arts" for those in the right. In view of the exploratory idea of the Junior High School, talented children should be encouraged to elect both of these at different times which would be possible if electives were presented in the eighth and ninth years with a chance to change electives in the middle of the year.

The following suggestions should be feasible:

- 7th year—General art course (talented discovered)
- 8th year — General art course — all students
  - Fine Arts— $\frac{1}{2}$  year—talented students
  - Industrial arts  $\frac{1}{2}$  year—talented students
- 9th year—General art course—all
  - Optional—fine or industrial arts—same all year

If the industrial art course were chosen

by the child who is not continuing to Senior High School for the whole year he would have an opportunity to try out his ability in different industrial art fields. By the end of the ninth year he might look for a position working under a sign painter, draftsman, or in a pottery factory where he might learn the specific work required, knowing that his ability is of the type needed there.

On the other hand, if during his eighth year he finds his talents more in the field of fine arts he could continue in the ninth finding the specific type as presented in the fine arts course. If painting is his forte he should be encouraged to take a high school course in painting and drawing with the object later to attend an art school specializing in that field. If archi-

tecture is more to his liking and ability he will know that he is to take more work in high school in mechanical drawing and mathematics to prepare him for an architectural school.

It is difficult to judge all the outcomes desired in any subject but especially those in the appreciation of art. It may be possible to prove that the elective courses are realizing their aims if the art schools receive these pupils better prepared to continue the work, or if the industries find the young workers entering with a zeal for creative design and a desire for fine craftsmanship. The results of a general art appreciation course may only indirectly be seen through a growing popular demand for more beauty in everything that touches life.



"WINTER CAMP," A BLOCK PRINT DESIGNED AND CUT BY A SEVENTH GRADE PUPIL UNDER THE INSTRUCTION OF GRACE MARTIN, ALBANY, NEW YORK



THESE OBJECTS WITH DECORATION INSPIRED BY NATURE ARE FROM THE METROPOLITAN MUSEUM OF ART. IN THE FOLLOWING ARTICLE MISS ELY TALKS ON THE IMPORTANCE OF NATURE IN DECORATION



## Outdoor Beauty as Indoor Decoration

CATHERINE BEACH ELY

NEW YORK

OUR homes are full of flowers and plants used as decorative motives. When we observe the paper on our walls, the patterns on our rugs, the designs on silk and print dresses, the china on our dining-table, we see now indispensable plant life is to decoration in modern homes. By studying plant forms as design in our homes and in the homes and buildings which we visit, our appreciation of Nature's beauty as a motive for home decoration will develop.

In ancient days they delighted to make objects which resembled the flowers, trees and fruits known and loved by everybody. They shaped vases, dishes and jewelry like well-known plants.

Today in America we are using plant and tree forms as designs for things in the home—for wallpaper, dress materials, couch covers, rugs and tableware. It is not necessary to be an old-time Egyptian living away back in the early centuries in order to design flower and fruit patterns. Modern boys and girls in many American schools are holding interesting exhibitions of their work.

The rose has always been a favorite on fabrics, as well as in the garden, and they are a popular decorative design for tableware. For furniture upholstery, carnations, peonies and chrysanthemums vie with the rose as a favorite flower in

design. Strawberry and violet plants, thistles and holly sketched by designers, decorate wall tapestries. The iris, purple and gold, or silvery white, reigned as flower of royal beauty in France and still is a great favorite for ornamental embroideries on silk hangings and dress fabrics.

Fruits and vegetables are attractive motives for design and have always been thus used, for example: big round cherries sculptured on a little red French box of amaranthe wood, a Chinese jadeite vase realistically shaped like green cabbage leaves, pears in bas-relief on a German beaker. The grapevine design is used for gowns and tableware; cucumber and potato plants are effective as wall tapestry designs.

Living trees may serve as models for designers who paint and embroider them for home interiors. Bamboo, sycamore, cactus, cypress, elm, and olive are often used. The tree motif is frequently seen on panels, porcelain and tapestries, in Oriental, European, and American homes. It is used in both its antique and modern adaptation.

Nature in the outdoors inspires us with the purpose to perpetuate her beauty as design for objects in our homes. When nature's forms decorate our homes as designs for wall and floor coverings, for



upholstery and tableware, we learn to know them better. This inside decoration increases our love for outdoor beauty.

By practice we learn to distinguish a beautiful design from one which is not

artistic. We acquire the ability to make our homes attractive, not necessarily by expensive things, but by those which interpret Nature according to the principles of good taste.



WINNER OF 1934 FOREIGN SCHOLARSHIP. CHARLES LINDSAY OF WEST NEWTON, MASSACHUSETTS, WAS AWARDED THE FONTAINEBLEAU SCHOLARSHIP OFFERED ANNUALLY BY VESPER GEORGE SCHOOL OF ART TO A THREE-YEAR STUDENT IN THE PAINTING DEPARTMENT



## Lines in Design

### *A Unit for High School Art*

A. GALE

INSTRUCTOR OF ART, LINDBLOM HIGH SCHOOL, CHICAGO,  
ILLINOIS

TO ENJOY beautiful lines in art and nature was the purpose of a unit in line presented in a general art course. The unit took four weeks of class time. The students were required to take art, which means that there was little special talent in the class.

One must see lines in nature and art before one can appreciate them. One must produce lines in order to appreciate lines in the products of others. With these two ideas in mind, the unit was divided into two kinds of activities: (1) activities of seeing lines; (2) activities of producing lines.

The students were encouraged to see lines in three different ways.

1. Slides showing beautiful line in painting, sculpture, and architecture from all periods of art history were used. Two full periods were devoted to the showing and discussion of the slides.

2. Exhibits of good line in photographs clipped from newspapers and magazines were pinned on the bulletin board. Underneath the pictures hung the sign "Look of Beautiful Lines." Soon the children brought in similar clippings. Then their own exhibit was arranged on the bulletin board. Later their pictures were pasted in their notebooks.

3. Every other day, for three weeks of the period, the students wrote a short five-minute test. This exercise or test consisted of a brief description of good lines which they had seen in the last forty-eight hours, together with a small sketch of these lines. The tests were gathered together into a small folder labeled "Idea Book" or "Sketches." The ideas in the book were often used for more ambitious work done later in the course. A few examples of the written part of these exercises are given below:

"Walking through the park during this time of year I saw the trees which are bare and the grass which is all brown. The lines look kind of unhappy."

A sketch of a most unhappy tree accompanied this observation.

"I saw good lines in a butcher shop window. Chickens were hanging down by the neck. There were hams and bacon. There was a nice fat pig in the window—a very round one. The counters were full of delicious meats. The people were coming to and fro. There were very cheerful lines."

A sketch of a crowded butcher shop was at the end of this paper.

"I saw beautiful lines in the auditorium today. The stage of our school

has curved, vertical and horizontal lines that are excellent."

A very simplified sketch of the main lines of the stage finished this paper.

The students' first experience in producing lines was the drawing in line of anything they liked in the school. Even before this experience the students had noticed the different kinds of lines and had noticed that simple lines were more effective. Their first drawings were not unusual—only fair line arrangements. The best ones were hung on exhibit.

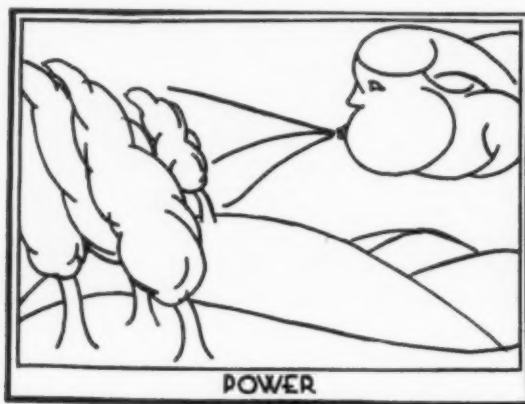
After this first experience, more works of art were examined by means of slides. The students saw that lines could express feelings. They discovered that certain lines expressed certain feelings. Horizontal lines expressed peacefulness; diagonal lines expressed action; curved lines expressed gracefulness.

Their second experience in creating a line pattern was the drawing of lines to express a feeling. Only one picture was required. Most children became so interested that they made two drawings expressing different feelings. The talented

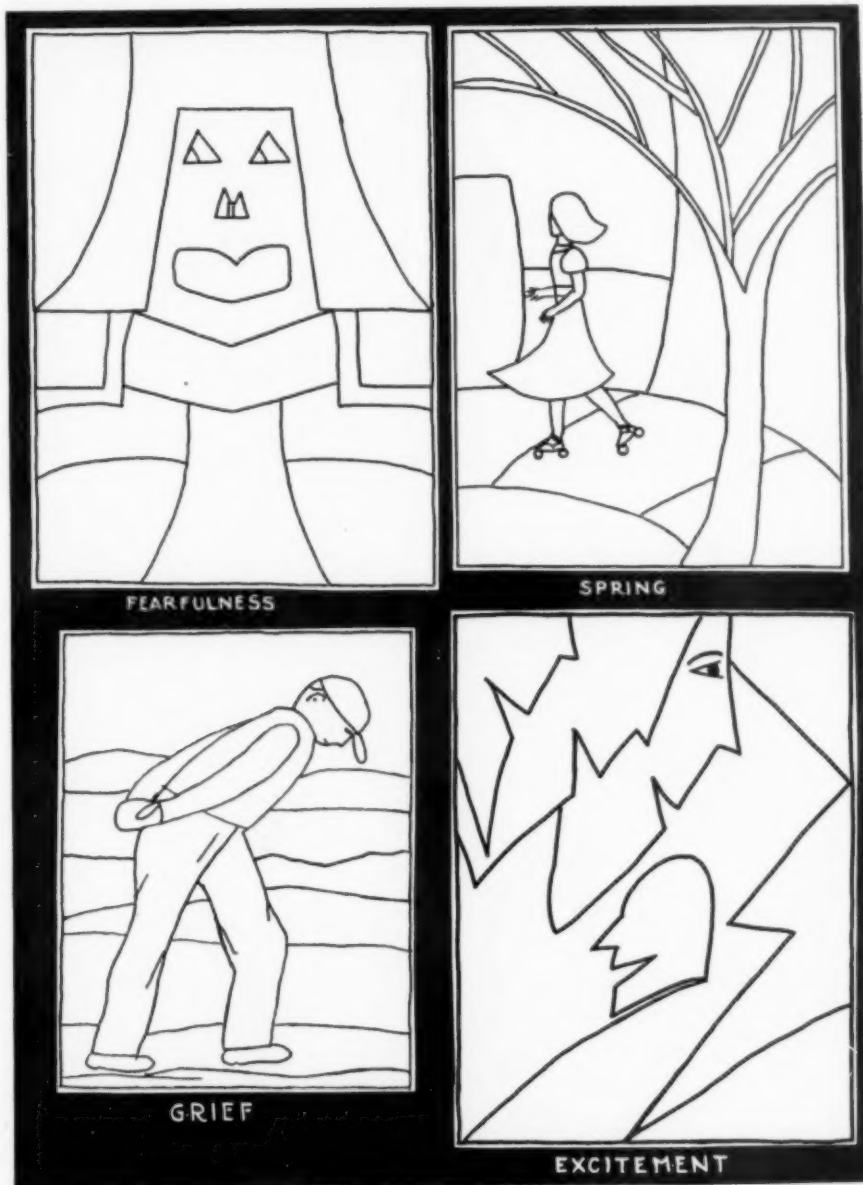
children created three or four "feeling pictures."

At the end of the four weeks a symposium on line was held for two periods. During the first period the children summarized in open class discussion all they had learned about line. They found that they knew that (1) lines were to be seen everywhere; (2) there were many kinds of lines; (3) different kinds of lines could express different feelings; (4) simple line arrangements were best. At the end of the period each child wrote his own summary of the information for his notebook.

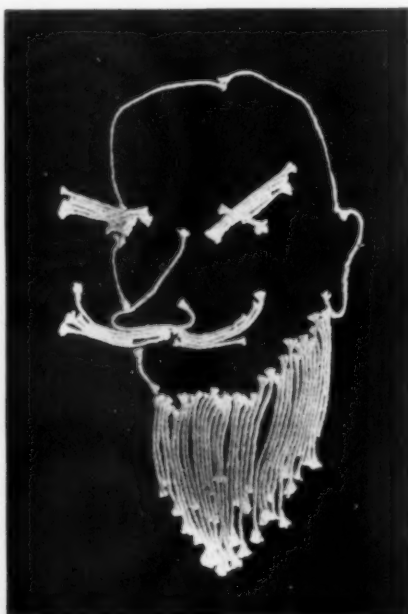
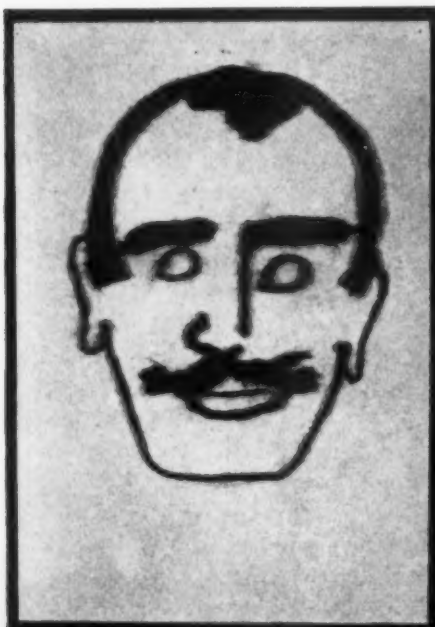
The second period was spent in demonstrating how the knowledge learned about line could be used in choosing clothes, shoes, hats, furniture, automobiles, pictures, houses, and advertisements. Illustrative material for this type of lesson is difficult to get and difficult to use. In this instance, good and bad examples were drawn on the board while the children watched. The pictures from which the sketches were taken were pinned on the bulletin board.



"POWER" AS  
EXPRESSED BY  
SIMPLE LINES



THE STUDENTS OF MISS GALE, LINDBLOM HIGH SCHOOL, CHICAGO, ILLINOIS, LEARNED TO OBSERVE AND APPRECIATE LINE. MAKING DRAWINGS SUCH AS ARE SHOWN ABOVE WAS PART OF THE TRAINING



THESE ARE SOME OF THE CARICATURES MADE OF YARN BY EDNA A. DICKEN'S PUPILS. DO YOU RECOGNIZE THESE CELEBRITIES? THEY ARE DOUGLAS FAIRBANKS, BERNARD SHAW, WILL ROGERS, AND MAURICE CHEVALIER



## A Yarn About Celebrities

EDNA A. DICKEN

INSTRUCTOR OF ART, PUBLIC SCHOOL NO. 74, BUFFALO,  
NEW YORK



MAHATMA GANDHI AND GRETA GARBO WILL SURELY BE RECOGNIZED!

THE children of a race, by nature mental gymnasts in the sphere of business, but generally inartistic graphically, confront me throughout the school year.

One effective medium for expressing pregnant realities and worldly wisdom was received with some real enthusiasm. The Junior High School children accept with great interest "Who's Who" of the

present era and therein lies the core of this project.

First of all we discussed the outstanding facial characteristics of that eccentric Mahatma Gandhi. The class was informed that "the most should be told in the fewest possible lines in this particular problem." This point led to exaggeration of prominent features, thereby creating a caricature.

Only half the face was sketched on paper measuring 9 inches by 12 inches folded; the other half was simply transferred. Next, the whole had to be carefully traced onto poster paper and then outlined with vari-colored yarns, using paste.

After this problem was finished, the students were instructed to choose a famous person of their own interest for a similar caricature. String, thread and odd bits of yarn were brought from home and

the most interesting plates were evolved.

Such persons as Will Rogers, Ex-President Hoover, Raymond Knight, Bernard Shaw, Leopold Stokowski, Greta Garbo, Douglas Fairbanks, John Barrymore, Gloria Swanson, and many others were depicted in these caricatures.

The project proved very interesting and was received enthusiastically by instructors, visitors and students since it had popular appeal and educational correlation as well as novel characteristics.

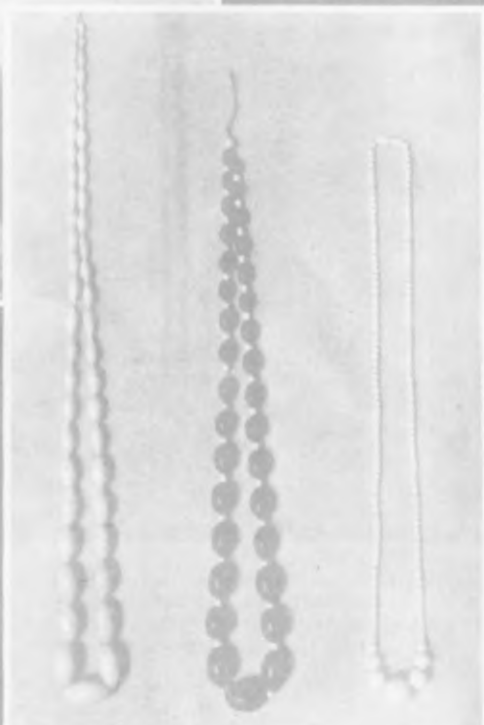


THE HUT OF A SAVAGE PROVIDED AN ORIGINAL MOTIF FOR THE SILK MATERIAL ILLUSTRATED. THE DESIGN WAS MADE BY DOROTHY E. WILSON, A PUPIL OF ETHEL TRAPHAGEN, NEW YORK





BERTHA BLUMENTHAL,  
WEARING A DRESS, THE  
MATERIAL OF WHICH  
WAS DESIGNED BY  
MARIA F. MENDES FROM  
THE ARAB FABRICS  
SHOWN IN DETAIL. BOTH  
MODEL AND DESIGNER  
ARE PUPILS OF ETHEL  
TRAPHAZEN



A PLAID FINDS AN ORIGINAL EXPRESSION FROM BONY AND IVORY BEADS THROUGH THE  
CLEVER INTERPRETATION OF FERNANDA DE ANGELIS, A PUPIL OF ETHEL TRAPHAZEN,  
NEW YORK.



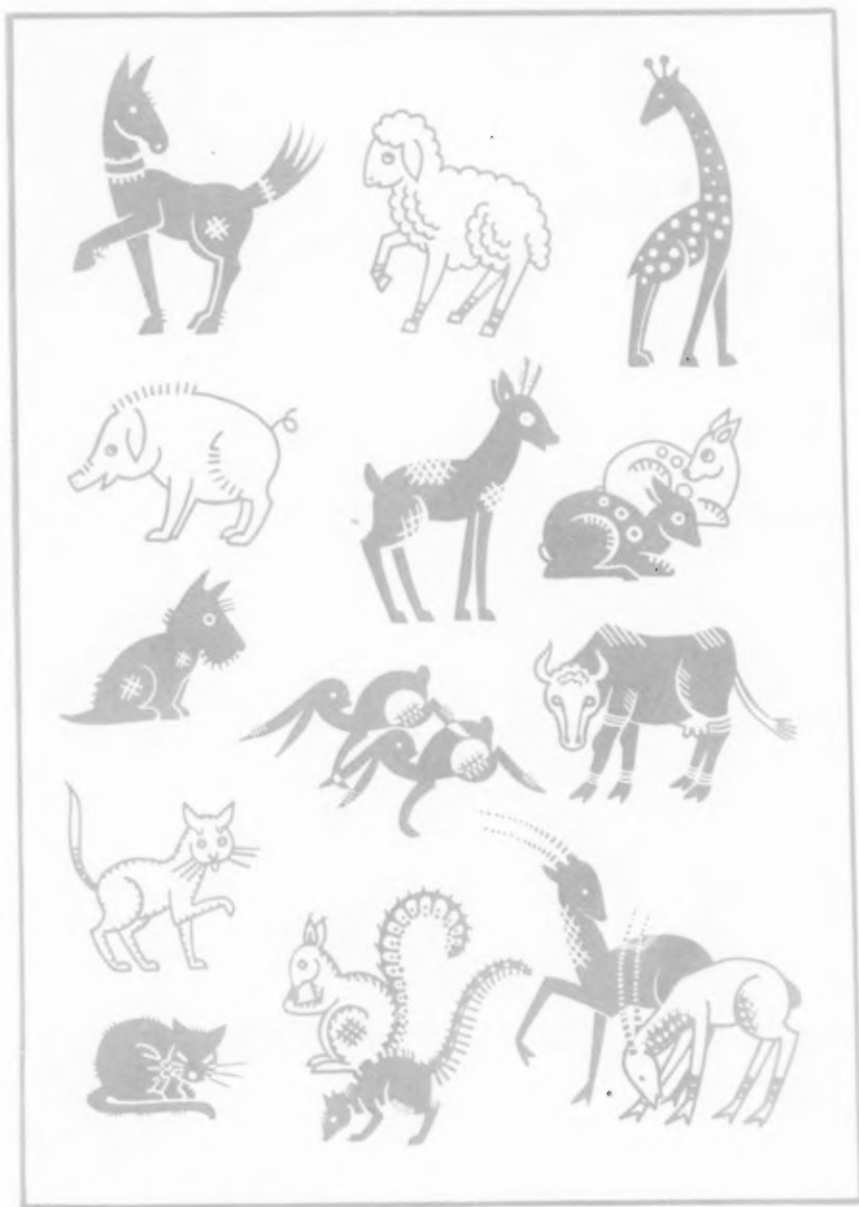
ALASTAIR MACDONALD, A PUPIL OF ETHEL TRAPHAGEN, WITH THE COLONIAL PATTERN SHE DESIGNED THAT WON HER FIRST PRIZE IN THE LAST NATIONAL SILK EXPOSITION. SHE OBTAINED HER INSPIRATION FROM THE QUILT THAT A COLONIAL WOMAN MADE TO CELEBRATE THE BOSTON TEA PARTY



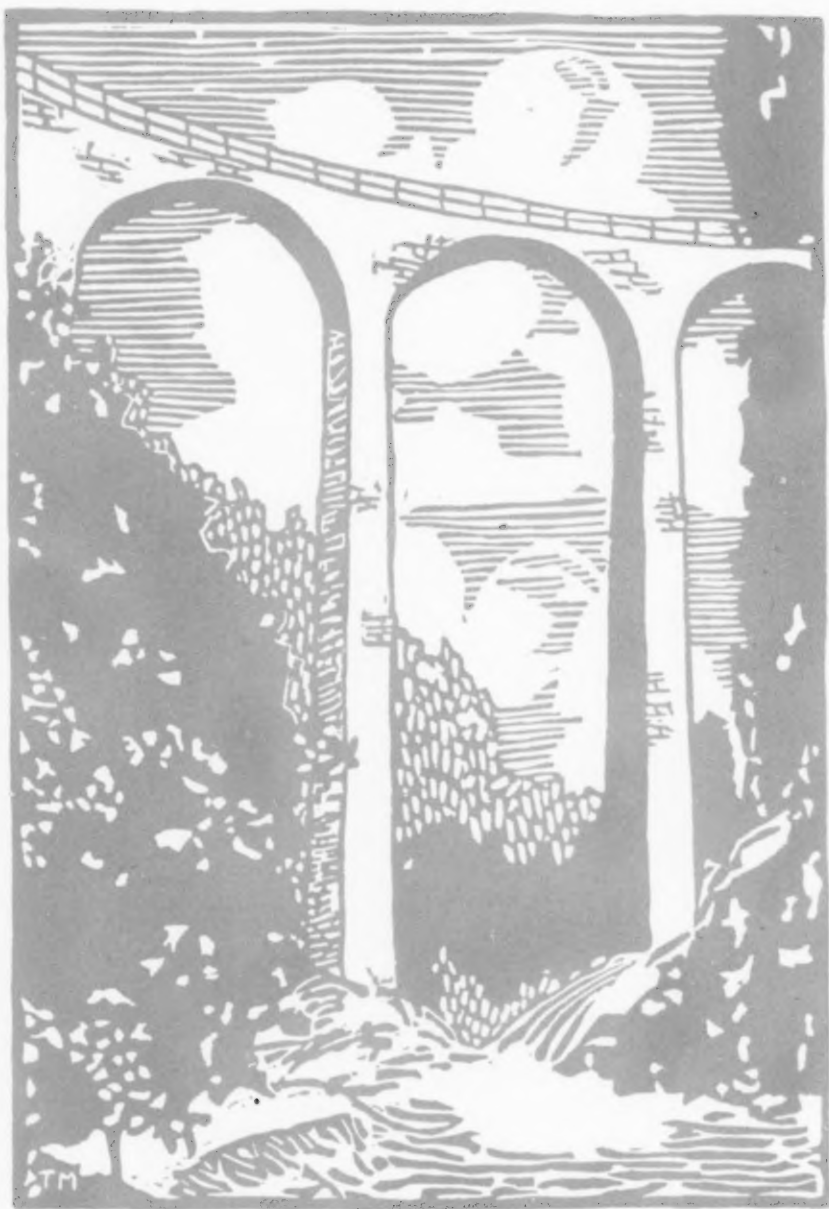
BUGS AND INSECTS IN DESIGN BY ESTHER DE LEMOS



BIRDS IN DESIGN BY ESTHER DE LEMOS

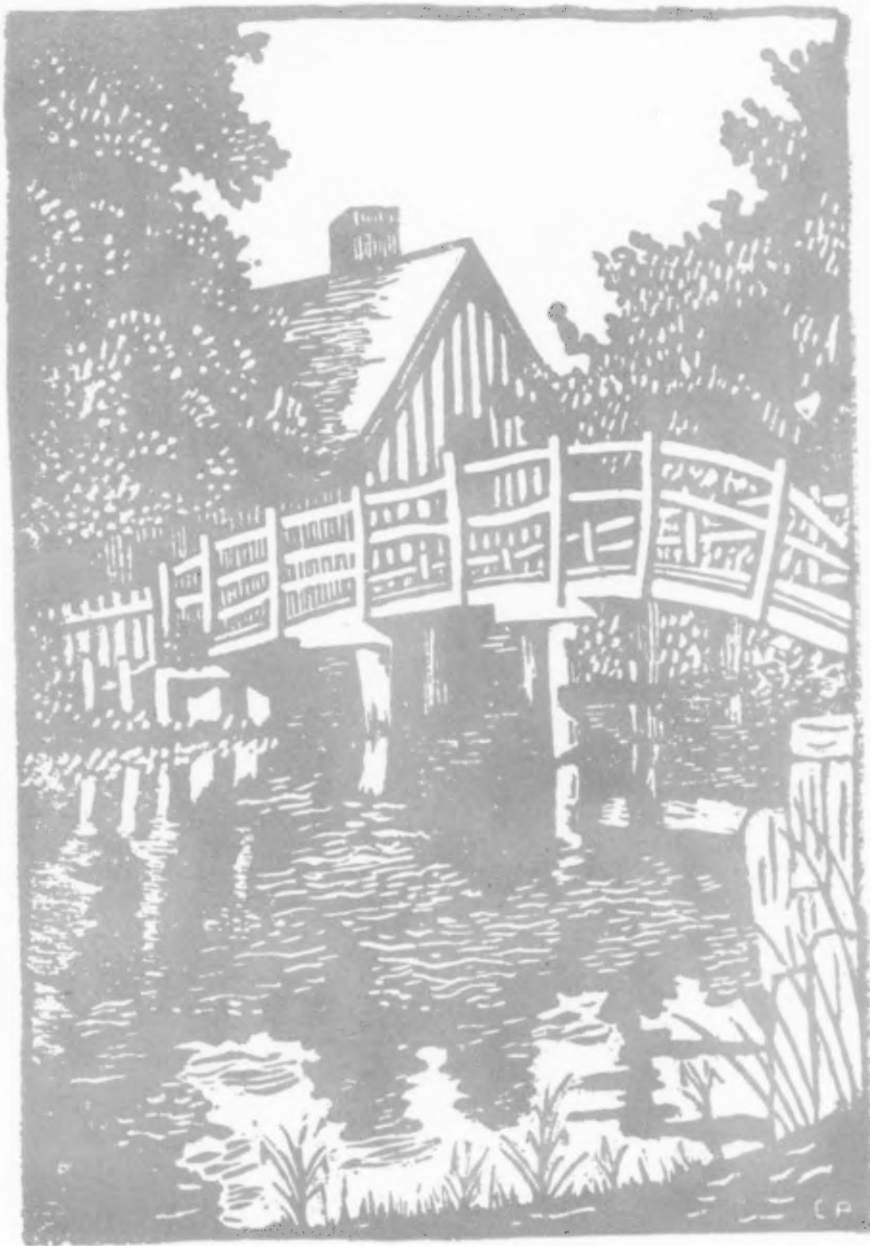


DOMESTIC AND WILD ANIMALS ARE MADE VERY DECORATIVE BY ESTHER DE LEMOS.



"THE STILTS," BLOCK PRINT BY T. MCCOY, A PUPIL OF MRS. LOYDA B. REMICK,  
INSTRUCTOR OF ART, LODI UNION HIGH SCHOOL, LODI, CALIFORNIA.

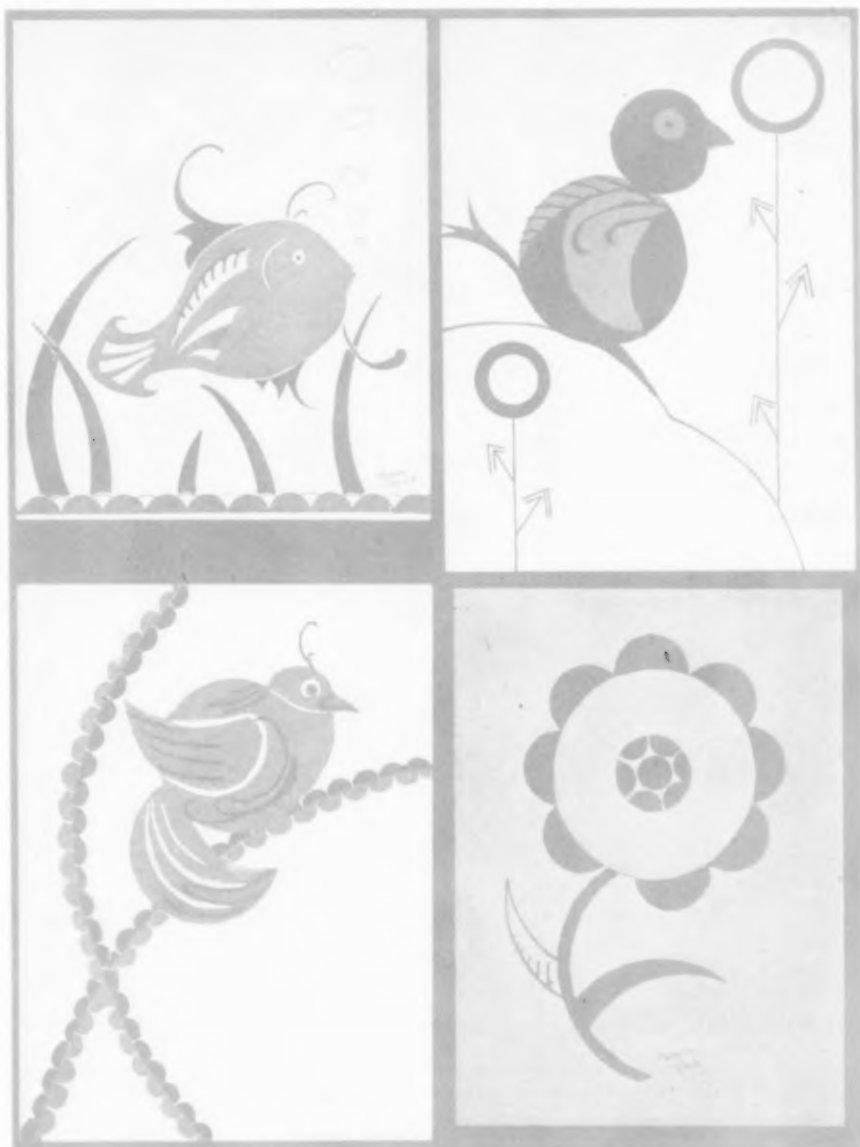




"FLATFORD BRIDGE, ENGLAND," A BLOCK PRINT BY CECILIA PERRIN, A PUPIL OF MRS. REMICK, ART INSTRUCTOR, LODI UNION HIGH SCHOOL, LODI, CALIFORNIA



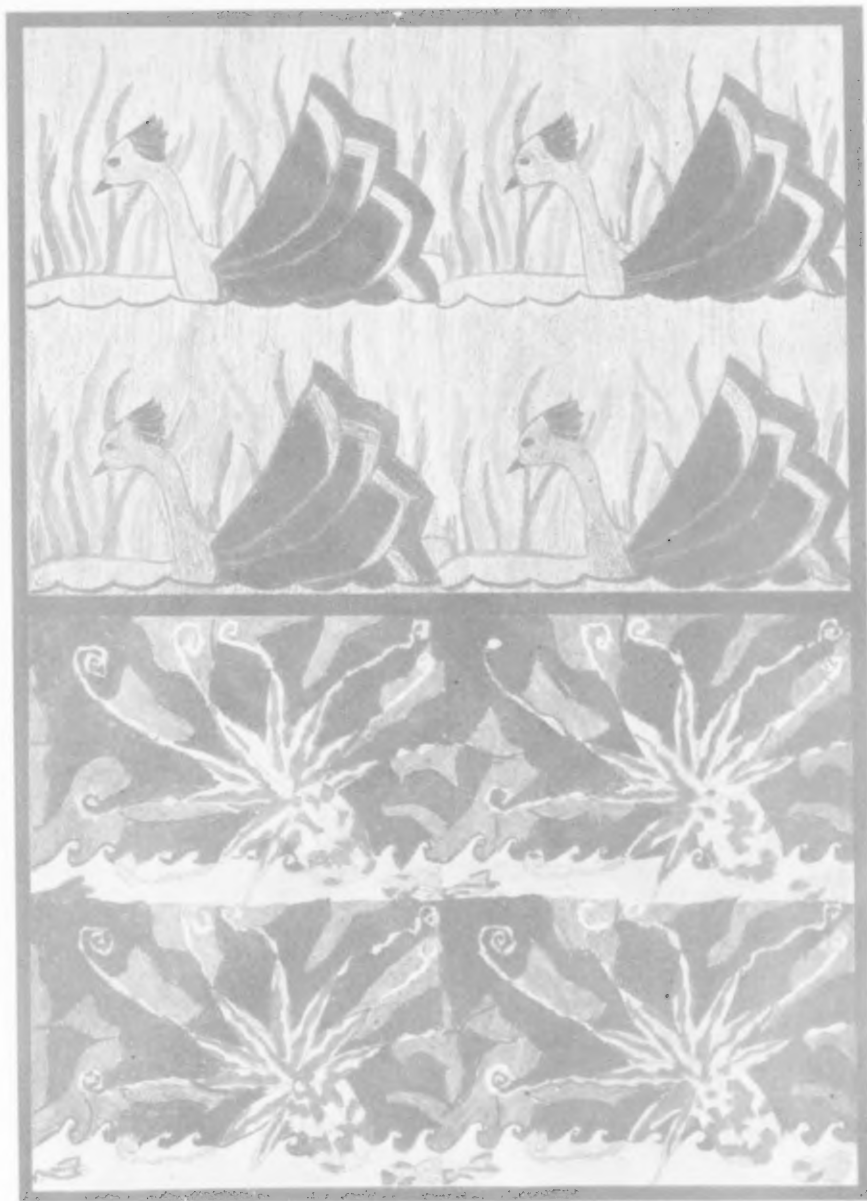
"LONDON BRIDGE" BY EZRA FIRHARDT UNDER THE INSTRUCTION OF  
MRS. REMICK, ART INSTRUCTOR, LODI UNION HIGH SCHOOL, LODI, CALIFORNIA



THESE DESIGNS DONE WITH PEN AND INK AND TEMPERA ARE BY  
THE EIGHTH GRADE PUPILS OF TRESS JOHNSON, CHISHOLM, MINNESOTA



WAX CRAYONS WERE USED BY SECOND AND THIRD GRADE PUPILS TO DESIGN THESE BUTTERFLIES AND BIRDS. ELSIE A. PARKMAN, ART INSTRUCTOR, KENDWORTH SCHOOL, PHOENIX, ARIZONA

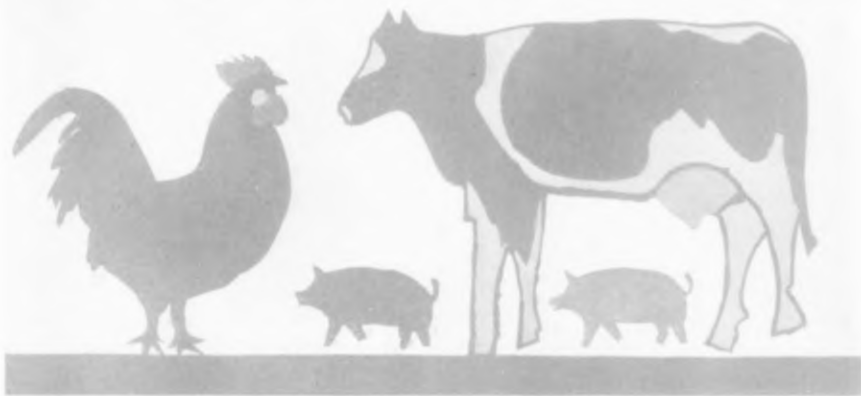


ALL-OVER PATTERNS ALSO MADE WITH WAX  
CRAYONS BY MISS PARKMAN'S SIXTH GRADERS

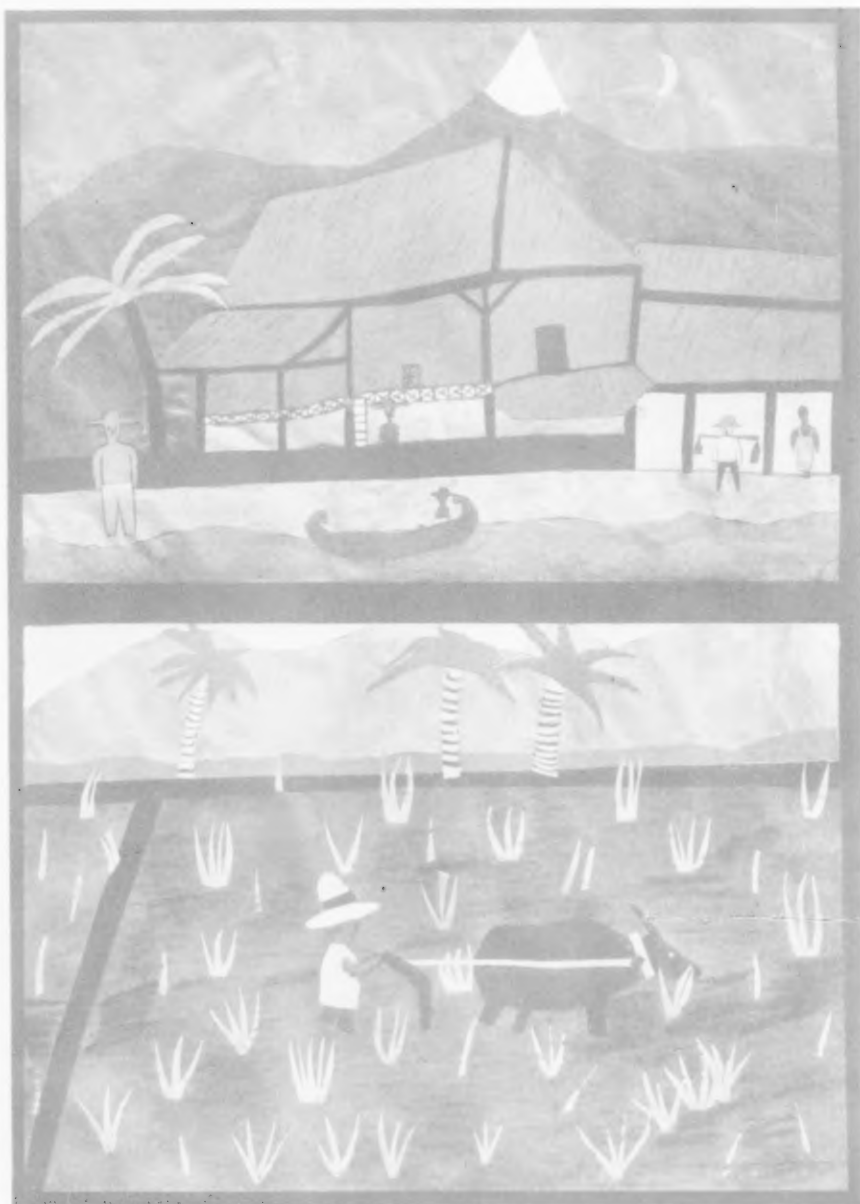


POSTERS CHOSEN FROM A GROUP MADE FOR A CONTEST. THE SUBJECT WAS "CHILDREN OF ALL NATIONS," AND THE POSTERS WERE TO EXPRESS A MESSAGE OF GOODWILL. BY FIFTH AND SIXTH GRADE PUPILS OF FAIRVIEW SCHOOL, BLOOMINGTON, INDIANA. LYLA JOHNSON, ART INSTRUCTOR





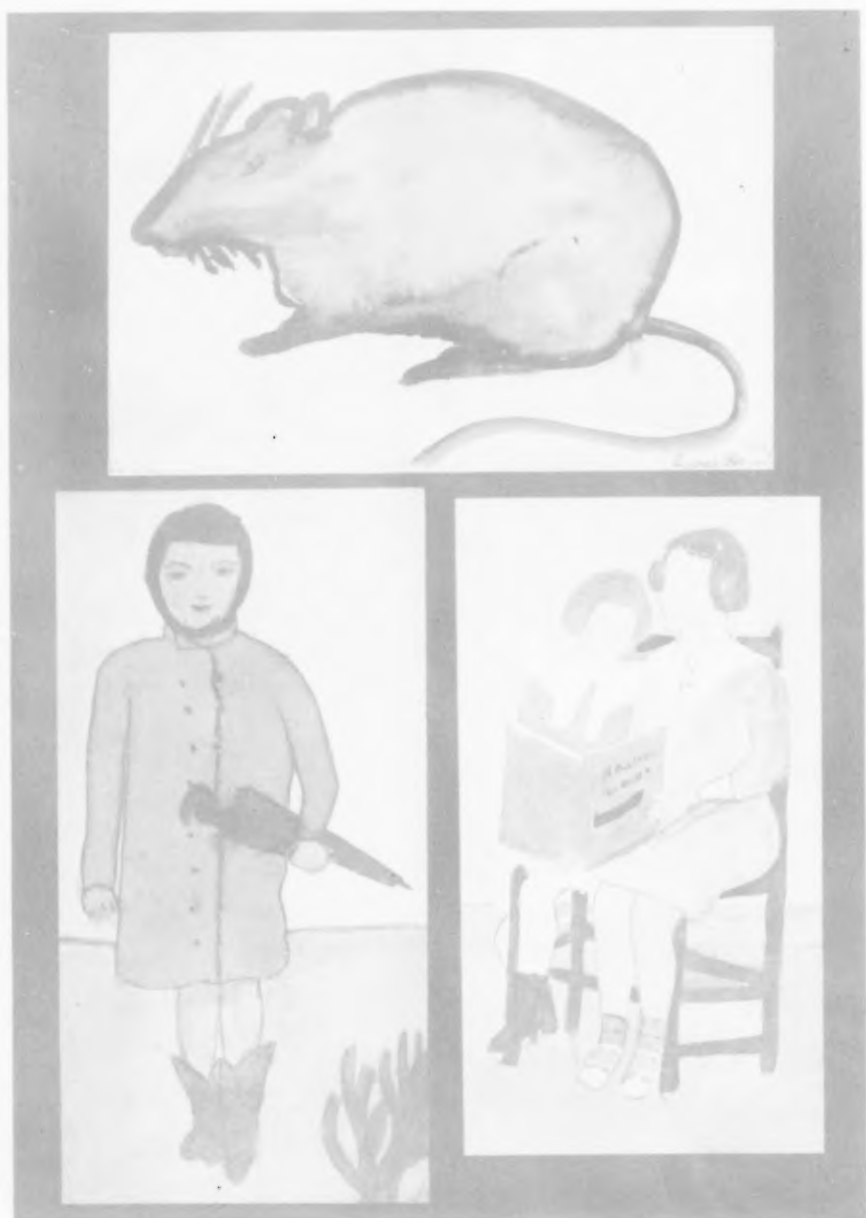
BARNYARD CUT-OUTS BY THIRD-GRADE CHILDREN AFTER STUDYING THE FARM.  
FAIRVIEW SCHOOL, BLOOMINGTON, INDIANA. Lyla JOHNSON, ART INSTRUCTOR



CUT-PAPER SCENES MADE BY FIFTH GRADERS AFTER A STUDY OF THE PHILIPPINE ISLANDS. TEACHER, MISS KATHERINE COSGROVE. ART DIRECTOR, ROSE E. HOPSTETTER, NORTH TARRYTOWN, NEW YORK.

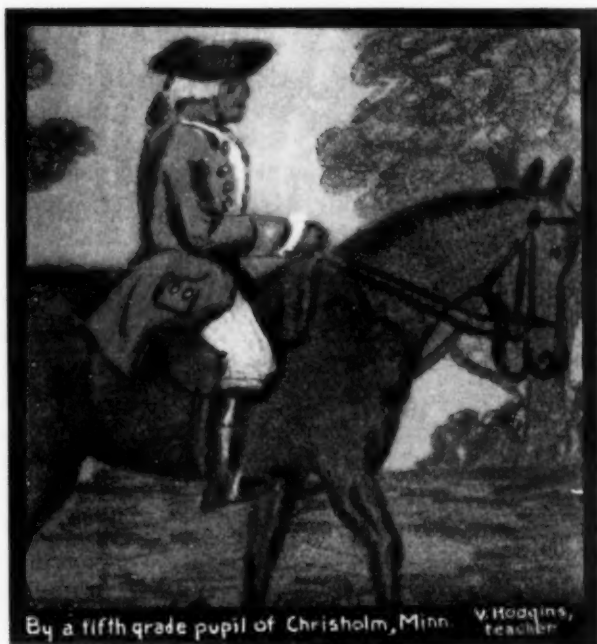


POSTERS OF FOREIGN LANDS WERE WORKED OUT IN CUT PAPER BY SIXTH GRADE PUPILS. TEACHER, MRS. ELIZABETH TRACY. ART DIRECTOR, ROSE E. HOFSTETTER, NORTH TARRYTOWN, NEW YORK



A FREE BRUSH ANIMAL DRAWING AND FIGURES DONE IN WATER COLOR UNDER THE SUPERVISION OF LILLIE M. MCKINLEY, MARLIN PUBLIC SCHOOLS, MARLIN, TEXAS

# Art for the Grades



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**NELL ADAMS SMITH**

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## Time Element and Questioning in the Art Lesson and Summaries, Tests, and Grading

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THE school curriculum which allows more than seventy-five minutes a week to a class for art work is unusual. It is with the purpose of aiding the teacher in the most efficient use of this short time given that this article is written. One sometimes visits an art class and observes one or two pupils passing out certain material to a group of forty, irrelevant material on the desks, irritating physical conditions, poor sitting postures, disorder, lack of interest, and uncertainty on the part of the children as to just what work they are expected to accomplish during the lesson. All of these factors tend to waste valuable classroom time and lessen the efficiency of the work. The art instructor who finds teaching the smoothest and the results of her teaching the most satisfactory is the one who, recognizing the value of the time element in the art lesson, determines the factors important in time saving and ways and means to meet these factors. These elements and suggestions as to a definite way of meeting them will be discussed in some detail.

THE EFFECTIVE HANDLING OF MATERIALS. The handling of materials in the art lesson is one of the most important

elements in time saving. We find it accomplished by teachers in various ways. Sometimes it is planned and executed by the children. The writer feels that it should be carried out by a definite routine and that the development of this routine, to be most effective, should be made a classroom project based upon the necessity for quickness and order and the development of the child. The handling of materials is an activity with a real motive through the planning and execution of which certain desirable attitudes and abilities in group co-operation or good citizenship may be developed.

Taking the handling of materials as a classroom project, the teacher develops with the children efficient methods of procedure in the collection and distribution of supplies and handling of desk material. When children plan an activity they understand it and are interested in its effective execution. It is suggested that the teacher direct this planning with the children during specific time set aside for that purpose in order that the art periods may not be broken into. Suggestions as to methods of handling materials follow:

1. We have found it usually most advantageous to place all of the materials





on the desks ready for use at the beginning of the lesson. They will then be on hand when needed and no interruption for passing will occur. Of course there are exceptions to this which will have to be determined by necessity and circumstance.

2. The distribution and collecting of materials may be carried out by a definite monitorial system. There may be circumstances which would make it advisable for the teacher to pass or collect an article, but there are few instances. The difference in the weight, size, and shape of material makes different methods of distribution advisable. While paper may be passed by placing a pile on the front desk of a row and letting each child take one and hand the remainder over his shoulder, the scissors which have sharp points and are bulky might better be handled by one child.

3. If desk materials are required for a lesson, it is suggested that the teacher instruct the children at the beginning of the period as to the ones necessary for the work. This may be done orally or by a written list placed on the blackboard. If the children are accustomed to the latter, the oral repetition of the list is sometimes avoided.

4. The lesson should be stopped in sufficient time before the end of the period for careful preparation and organization of desk materials and collection of supplies. Some lessons require a longer period for this purpose than others. A painting lesson requires considerable time; a lettering lesson requires much less. A time limitation or counting by the teacher often facilitates the process and speeds the routine.

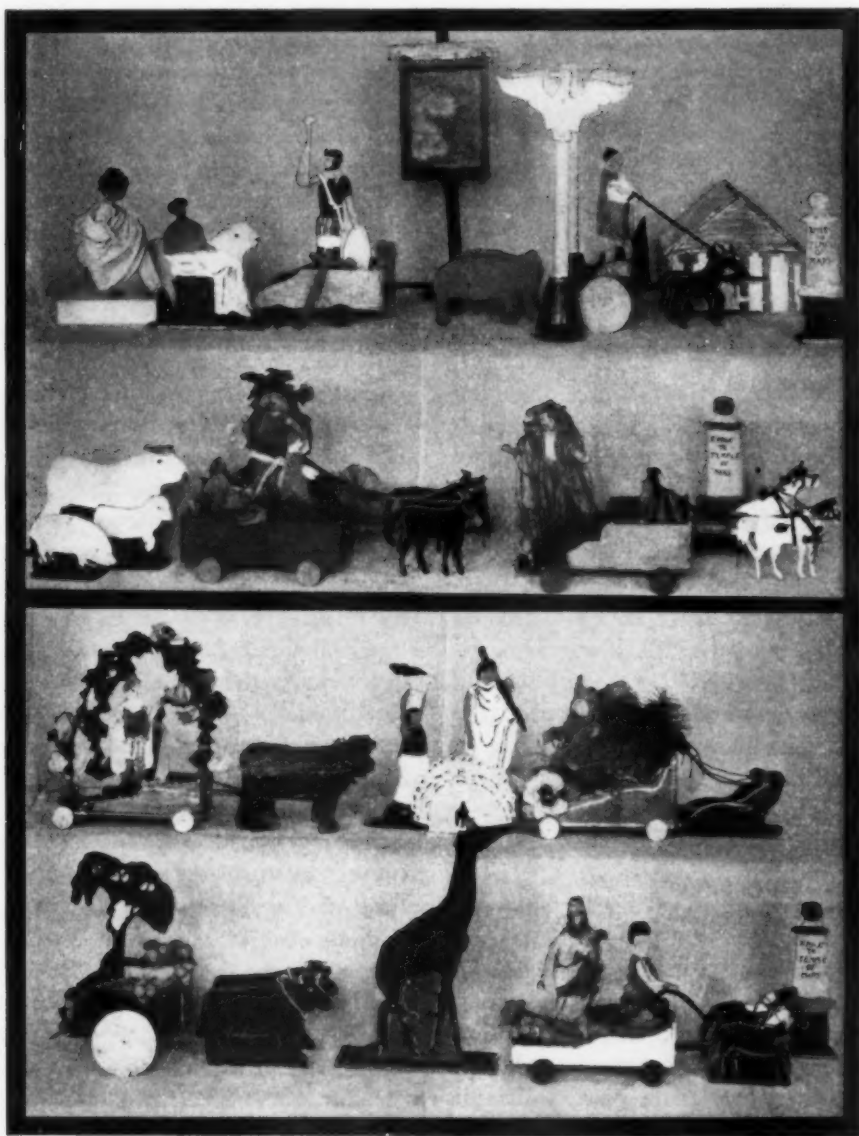
THE REGULATION OF THE PHYSICAL

CONDITIONS. No present-day educator disputes the importance of the influence of physical conditions in a classroom upon the efficiency of the pupils and teacher. We have all seen instances of slow work, irritability, and unrest in a classroom as a result of bad air, high temperature, and other unhealthful conditions. We shall call attention to those particular ones which have a vital effect upon the time element in the art lesson with suggestions as to their regulations.

*Ventilation. Temperature. Lighting.*

The special teacher of art who enters a different room for each lesson has an advantage over the teacher who does all of her work in the same room, in sensing the physical situation in the room. It is easier to determine the temperature and lack of vitality in the air when entering a room than after being in it a short time. We were told of an educator who, through continual practice, could almost always determine the exact temperature when entering a schoolroom. If these features need changing, this special teacher will probably find it most time-saving to regulate immediately the conditions herself or direct a pupil to do so. Since the special art teacher who has an art room and the regular grade teacher who has her own art work both have entire charge of the regulations of these features in their rooms, they should plan a definite routine for this purpose which will make it impossible for the room to get into an unhealthful condition.

*Seating.* The desks and seats in a room should be arranged if possible in such a way that direct light will fall over the left shoulders of the pupils and the seats should be adjusted to the statures of the



A ROMAN FESTIVAL WORKED OUT IN THE FIFTH GRADE OF THE WILLIARD SCHOOL, DES MOINES, IOWA. A PROJECT SUCH AS THIS IS OF REAL INTEREST TO THE CHILD, AND IS A LESSON NOT IMPOSED UPON HIM

children. The placing of each child in the room should be determined by the eyesight, the near-sighted ones in the front seats and the far-sighted ones farther back.

*Posture.* The writer believes the hygiene class is the one in which correct posture should be discussed at length. If it is not taken up there, however, it should be discussed in some other class. The position of the pupil should be a natural one in which all the organs of the body may function properly. After the importance of correct posture has been brought to the realization of the child, all of the teachers should co-operate in helping him make it a habit.

*ORDERLINESS OF SURROUNDINGS.* This is a condition the effect of which is perhaps not realized so clearly as that of the ones previously mentioned, but one which should be carefully considered and regulated. The psychological effect as well as the physical inconvenience ensuing from disorderly surroundings is detrimental to work. Many poorly arranged pictures on the wall, disorderly tables and desks tend to produce unconscious irritations and confusion. Some people are more sensitive to this than others. At the beginning of each period all irrelevant materials on the desks should be replaced in an orderly way by the necessary art materials. The keeping of an orderly room is a vital class activity through which the first principle of design-order may be taught.

*THE MAINTENANCE OF GOOD ORDER WITHIN GROUP.* Natural good order based upon standards of which the children feel the conscious need is an essential to efficient work in the art lesson as in any other lesson.

*THE ASSIGNMENT OF DEFINITE WORK.* When the pupils in a class know that they will not be held responsible for the accomplishment of specific work during the lesson or are uncertain as to just what the assignment is, valuable time is wasted. In order to avoid this the teacher must decide, first, the definite activities which should be accomplished in the lesson, basing her decision upon her knowledge of the working ability of the class, and second, definite methods to employ in order to insure the work being carried out.

Suggestions as to methods which have proved effective are as follows:

1. To define definitely in the introduction of the lesson the work to be accomplished during the period. The teacher may end her introduction with the words, "Today we shall plan our illustrations." This gives the child a definite end for which to work.

2. To check the class at intervals throughout the period and a short time before the close of the lesson in order to regulate the work and keep the class together. A teacher may say five minutes before the materials must be put away, "We have only five minutes more to work. How many more will have to work a little faster to finish today?"

3. To require the few who do not finish with the average to accomplish the work by a specific time.

4. To refuse to accept unfinished work. In this decision we are assuming that the lesson taught is pedagogical in every way. One has only to observe a lesson imposed upon the children to see valuable time wasted.

We believe that if the lesson is in



accordance with the fundamental aims and principles of art education, the material handled efficiently, the physical conditions taken care of, orderly surroundings kept, good order maintained within the group, and the work definitely assigned, that there will be the minimum of time wasted in the art lesson.

THE RELATION OF QUESTIONING TO THE ART LESSON. Because questioning is the most generally used of any method in lesson development, it is one of the first difficulties a beginning teacher confronts. If the instructor keeps in mind four simple conditions which underlie good questioning, her problem will be simplified. They are as follows:

1. The general functions of questioning and the specific functions to accomplish purposes in different parts of the lessons.
2. The definite preparation by the teacher for questioning.
3. The knowledge of and attention to the technique of questioning.
4. Skill on the part of the teacher in planning questions and meeting class responses through questioning.

These conditions will be briefly discussed.

There must be the knowledge of the general functions of questioning and the specific functions to accomplish purposes in different parts of the lesson. The general aim of any question is, of course, to obtain a reaction. This reaction may be, in terms of educators, one of fact, one of appreciation or recall, of comparison, of judgment, etc., dependent upon the aim of the lesson. Thus a series of logical

questions should direct thought through a series of reactions to a logical conclusion. The specific aims of questions in the different parts of the lesson show variety. In the preparation of the lesson the questions usually aim to recall past experiences or information necessary for the introduction of the new subject matter in the lesson and to stimulate interest and a desire for further knowledge. In the presentation, they shape thought into developing and applying the new subject matter—the experiences and information for which the lesson is planned. In the conclusion, questions may summarize and organize the knowledge gained and determine the benefit derived.

There must be definite preparation by the teacher which includes several factors. She must, first, determine the reactions desired through questioning. This will guide her to the formulating of the leading<sup>1</sup> questions in the lesson, in the developing of which the following characteristics of good questioning must be considered:

1. Questions should be simple, clear, concise, and stated in the child's language.
2. Questions should be presented in logical order.<sup>2</sup>

The types of questions to be avoided expressed in terms of educators are as follows:

1. The question that can be answered with "yes" or "no" and which does not stimulate much thought. Example, "Is the wren's bill long?"<sup>3</sup>
2. The question which does not require much thought. Example, "Is the palm tree tall or short?"

<sup>1</sup>See "A Brief Course in the Teaching Process" by George Drayton Strayer. Ch. XI, Page 121.

<sup>2</sup>"Teaching: Its Aims and Methods," Levi Seeley, Ch. VII, page 111.

<sup>3</sup>See a "Brief Course in the Teaching Process" by George D. Strayer. Page 114.

3. The compound question involving two in one.

4. The complicated question.

5. The illogical question.

6. The indefinite question which may begin with "How about?"

7. The question ending in "What?"

8. The pumping question.<sup>1</sup>

There must be definite knowledge of and attention to the technique of questioning, several of which points are based upon the assumption that the recitation is primarily a place for group thought.<sup>2</sup>

1. A fair distribution of questions should be secured without calling the names of the children in a uniform order.

2. Each question should be directed to the class as a whole for the purpose of stimulating group thought. This will necessitate the calling of the pupil's name after the question has been asked and sufficient time given for thought.

3. A question should usually be stated only once.

4. The pupils should recite to the class rather than to the teacher and should express themselves in good English.

5. Individuals should not be pursued at the expense of class time.<sup>3</sup>

There must be skill on the part of the teacher in planning questions and in meeting classroom responses effectively. This requires three qualities as expressed by Samuel Chester Parker. They are "clear thinking, a keen sense of relative values, and skill in expressing questions."<sup>4</sup>

Because questioning is perhaps the most generally used method in lesson de-

velopment, due to its effectiveness where used rightly, the teacher should make every effort to develop the ability to formulate excellent questions and to meet the classroom responses advantageously. At first this can be accomplished only through thoughtful conscious effort in her lesson plans. Later good questioning will become an unconscious habit.

**SUMMARIES AND TESTS IN ART.** A summary or test in art should be a unit of work as educational as any other type of lesson and based upon the same principles as that of any other subject. The conditions under which a summary or test is of value are three-fold as given in the following discussion.

There must be the realization that a summary or test should be the outcome of one or more definite needs—needs of pupil, of the teacher, or both. The child's needs which may be met by a summary or test are as follows:

1. The clarifying or reinforcing of the data developed in a unit of work—the clinching of the new points in the lesson. This may be done either through a discussion, including class criticisms guided by the teacher clearing up misconceptions and better organizing the material, or by the application of the data gained to a new problem. To illustrate the first method, the clarifying of data through class criticisms, consider a lesson in which the elements of pleasing spacing have been developed through the designing of a book cover on which the title, author's name, and decorative unit have been placed. The notebook covers are

<sup>1</sup>See "Classroom Management" by William Chandler Bagley. Ch. XIII, Page 211.

<sup>2</sup>"Methods of Teaching in the High School" by Samuel Chester Parker. Ch. XX, Page 469.

<sup>3</sup>*Ibid.* Page 470.

<sup>4</sup>*Ibid.* Page 474.





FIRST GRADERS OF THE SABINE SCHOOL, DES MOINES, IOWA, MADE THESE CUT-PAPER CIRCUS FRIEZES. TECHNICAL STANDARD OF ATTAINMENT IN CUTTING OF FORMS BASED UPON INTEREST IN RESULTS AND ABILITY OF CHILDREN OF FIRST GRADE AGE

complete. The teacher places all the results before the class for view and numbers them. She says, "Pick out a book cover which you think has interesting spacing in the arrangement of the units and tell what principle of pleasing spacing has been considered in its plan." As the covers are selected and the elements of good spacing, i.e., the grouping of units, distinctive margins with the larger at the bottom, etc., are brought out, the teacher lists those given on the board. Or the teacher may say, "Pick out the covers which show pleasing grouping of the units on the cover, the ones which have variety with unity in the space division," etc. By either method the points developed in the unit of work are clarified and reinforced. To understand the second method, the clinching of new points in a lesson through the application of the data gained to a new problem, we

refer to an art appreciation lesson in which Japanese prints have been studied and an appreciation for beautiful sequence or flow of line developed. The teacher may place before the class numerous pictures, interesting and uninteresting in line quality, and ask the pupils to select those which lack that interest. The last method of conducting a summary or test is constructive in that it introduces a new element.

2. The determining by the child of how much he has developed his abilities and capacities during the unit of work. This may be accomplished usually through the application of the data gained to a new situation.

The teacher's needs which are met through a summary or test as follows:

1. The determining as to whether the children have gained the desired subject matter, whether it be appreciation, ex-



pression, technical skill, or form drawing.

2. The determining whether or not the pupils have the ability to utilize and apply the subject matter gained in new problems.<sup>1</sup> These needs may usually be met through the same summaries and tests which meet the needs of the pupils.

There must be definite preparation by both teacher and pupil for this type of lesson. The teacher must be conscious of her definite aim determined by the needs, select the important points or principles in a unit of lessons to be clarified or applied, be assured that the class is aware of the need for a summary or test before starting a new unit of work and determine the method to be used, taking into consideration the type of work to be reviewed and the grade in which the summary or test is to be given.

The pupils must be conscious of a need for a review and a sense of responsibility for the use of the knowledge and principles gained in solving new problems.

There must be a definite method of conducting the summary or test. The most effective methods are as follows:

1. Class discussions and criticisms by the pupils guided by the teacher organizing and clarifying the data gained. In discussions of this type "good points" should be brought out.

2. New problem involving data gained. An illustration of this method was stated previously.

3. Oral questions and answers.

4. Written questions and answers.

5. Questions to be answered in drawing or construction. The old type of pumping summary or test requiring a statement of the material in exactly the same form in which it was given and

involving no new constructive element is not usually vital in that it seldom develops the capacities of the child or accomplishes legitimate aims in this type of lesson. The teacher may accomplish her aims and learn whether or not the children have developed in the desired way through summaries and tests which are also an outgrowth of needs of the child and which will give the child something constructive. It is to be hoped that the old pumping review which is imposed in a unit of work for the teacher's benefit will be gradually discarded for the constructive test given for the child's benefit as well as the teacher's. The constructive test grows naturally out of a lesson or unit of work and leads to a new problem.

The working out of standardized tests, by which the results of art education may be measured, has been started and is a vital contribution to education. The Thorndike Test was among the first. Since, the Kline-Carey Drawing Scale, the Christiansen Appreciation Tests, and the Whitford Tests have given valuable help. Informal tests, based upon these, may be worked out by the ingenious teacher.

GRADING THE WORK OF THE ART LESSON. We wonder how many art teachers have had the experience of the author in feeling that the grading of work in the elementary school is a burden which has to be lived through many times during the year, a task of hazy origin, of doubtful purpose, and of questionable importance. It is indulged in because of the necessity of sending report cards home once a month or semester for the parents to witness. We wonder how many have questioned consciously or un-

<sup>1</sup>See "A Brief Course in the Teaching Process" by George D. Strayer. Ch. IX, Page 101.



consciously whether the amount of time required for grading is spent most advantageously. We believe a great many teachers have had this experience, and, like the author, have not taken time to think the problem through because of all the many seemingly more important duties. The first question which we may ask is "Does grading accomplish any direct or indirect benefit to the child—the fundamental aim of every educational activity?" If not, we assume that it is a waste of time to grade. If it does, we may next ask, "What are the conditions under which it is a real value in education?" These conditions will be discussed.

There must be definite knowledge of the objectives of grading. First, each child has certain latent abilities, the development of which will bring to him the greatest opportunity for service and industrial happiness and which will make him of the most use in the community. Secondly, each child has certain capacities which are more limited, in the development of which sympathetic help is needed. The grading of a limited amount of selected work showing the result of the child's mental and manual activities gives the teacher and parent a knowledge of the special abilities of each child, the thorough development of which will result in helping the child to live his life fully and helpfully, and likewise a knowledge of those capacities which are more limited, in the development of which the child will need sympathetic help.

There must be definite preparation by the teacher. She must first realize these

fundamental aims of grading and the elements which should be considered in grading art work with these aims as the basis for judgment. There are two important elements, i.e., the degree in which the definite problem of the lesson has been met by the child and the technical standard of attainment for each grade which has its real basis in the interest and ability of the children of that age. The working out of standardized tests in drawing and appreciation to determine the results of education has been started. There is a big opportunity for work in this field of art education. Third, the art teacher must select for grading the amount and type of work which will best help her judge the abilities of the child.

There must be a definite system of grading,<sup>1</sup> if the desired results are to be accomplished with the minimum of work. The teacher should have a clear standardized scale<sup>2</sup> for grading. The symbols of this scale should have a definite word meaning<sup>3</sup> based upon the aims of grading. In a large school system a standardized scale should be used—each term of which has the same meaning in the minds of all the teachers.

There must be the use of the knowledge gained through grading by the teacher and parent as a means to an end. If the end of the grading is the mark on the monthly report card, little help for the child has been accomplished. If the result leads the teacher intelligently to help each child develop his special abilities and to meet his difficulties which are due to weaker capacities, the grading of work is of definite educational value.

<sup>1</sup>"Teacher's Marks and Marking System" by Harold Ordway Rugg. Page 133.

<sup>2</sup>*Ibid.*

<sup>3</sup>*Ibid.*

## An Eye-opening Art Exhibit

VERA L. ALLEN

MELROSE, MASSACHUSETTS

WHY not make our kindergarten art exhibit show unquestionably some of the development that takes place in our children during the kindergarten year? With this aim in view we carried out the following procedure.

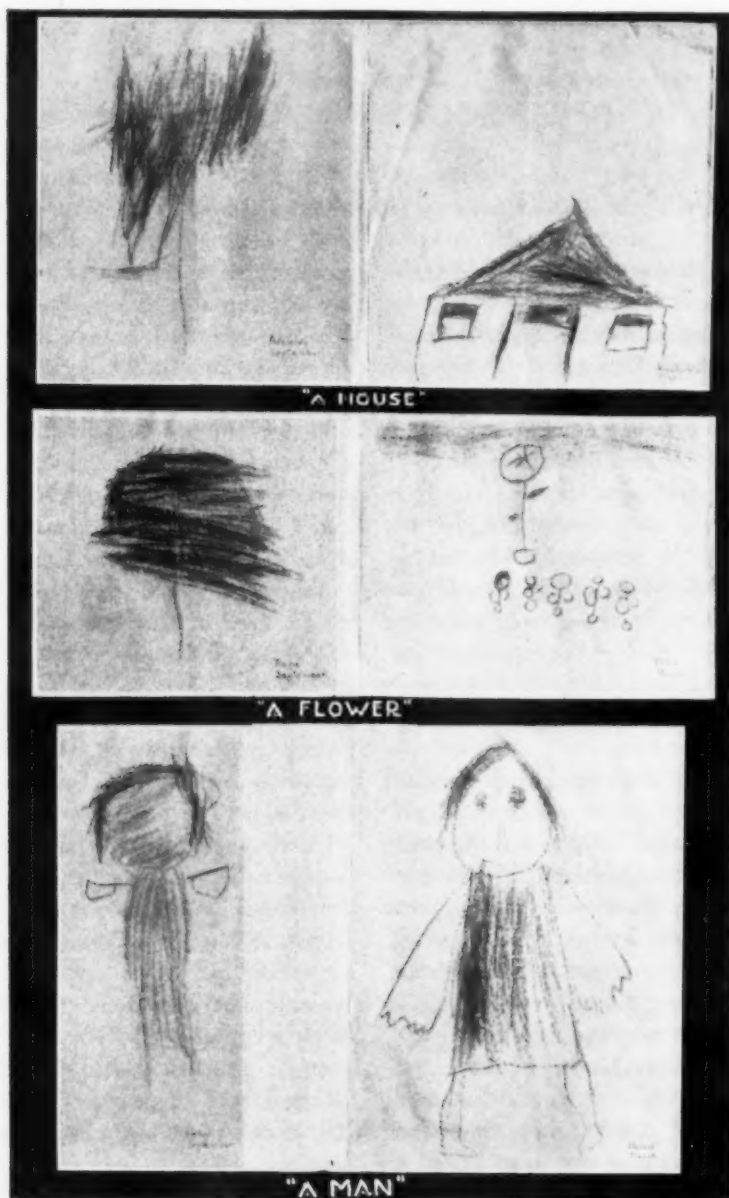
In September each child was asked to draw "a house," "a flower," and "a man." These were dated and carefully filed away. As newcomers entered the class during the year each was asked to do likewise. In some cases, at entrance the child proved to be in the first art stage, merely manipulating the art materials with no apparent idea of form, as in the September drawing of a house by Adelaide. Others were in the second stage—the symbolic, in which the drawing is not recognizable by anyone other than the artist, as in Nora's flower done in September. But even in September some of the children were already approaching the realistic stage, as was Helen. An observer might guess in looking at Helen's September drawing of a man that she meant to draw a human figure.

But the real enjoyment, and for many the real surprise, came in the spring when each child was again asked to draw "a house," "a flower," and "a man." What growth and what learning had taken place! Adelaide was no longer in the manipulative stage. She had even passed beyond the symbolic, as her March

drawing of a house shows. Nora had passed from the symbolic into the realistic, and even somewhat beyond that, where she drew not only flowers that one could easily recognize, but flowers with an arrangement and form tending toward the beautiful and the really artistic. And Helen, too, had advanced. Who ever could mistake that she had intended to draw a human form (though not a man)!

Another finding was of decided interest. Even in the early art stages an individual style was developing. Adelaide's was shown in her choice of color. She used brown and purple both in September and in March—evidently a favorite color combination of hers. Nora's flowers, both in September and in March, were circular and not made of separate petals as were some of the children's drawings. With Helen, hair and arms received considerable interest in both the earlier and later drawings. Some children who drew very delicate figures in September, though they had made considerable progress, still drew delicately in March. Others whose "men" had curly hair in the fall, likewise had curly hair in their later drawings.

In design work, also, improvement was evident—even astonishing with some of the children. The accompanying illustrations suggest the development that took place. Recall Nora's flower done in



THE DRAWINGS ON THE LEFT ARE THE CHILD'S FIRST ATTEMPTS TO DRAW THE GIVEN OBJECTS. THOSE ON THE RIGHT ARE DRAWINGS BY THE SAME CHILD AFTER SIX MONTHS' TIME. VERA L. ALLEN OF MELROSE, MASSACHUSETTS, CONDUCTED THIS INTERESTING EXPERIMENT WITH HER KINDERGARTEN CLASS

September, and notice the entirely original design she made later in the year—beautiful in both color and arrangement. In the kindergarten we had emphasized the following general principles for design work: 1. Make coloring smooth and clear. 2. Have things balance. Aside from these two general principles there had been almost no teacher direction in design work throughout the year. There had been merely an abundance of good art about the room (varied from time to time as new interests developed); ample opportunity for free expression in different art media; and what is perhaps sometimes neglected, considerable time for spontaneous and mutual criticism of art work—"Why do you like Herman's work?" "What is good about Doris's?" "How could George make his more interesting?" However, criticism was carried on only while interest was keen—never forced—and always in an encouraging way. Also, the artist was given opportunity to be his own first critic.

This was true also in the representative drawing, when such questions were asked as, "Can someone else tell that you meant that for a flower? I thought it was a balloon. Why?" or "Could that man see?" "Could that woman carry packages?" or "Is that house all dark inside?" should the eyes, arms, or windows be omitted.

These drawings were exhibited according to developmental groupings. The drawings of the younger children were together and those of the more mature children by themselves. Each March drawing was hung directly beside

its mate which was done in September.<sup>1</sup>

In spite of our plan for the exhibit the children had not been deprived of taking their work home during the year when interest in the particular creation was keen. It was only the early examples and work at the end of the year when the children were consciously working to make something as their contribution to the exhibit for their mothers and fathers, that was held, and then joyously so. The children had the happy and valuable experience of sharing in a common enterprise, and of unselfishly doing something for others. It had also been a real eye-opening experience for them! They were very happy to see how much better work they could do than they had done in September "when they were little"; and they were conscious, too, of their work in relation to that of others of their own age—a real stimulus to further growth!

The parents were enthusiastically happy too, in seeing "with their own eyes" that their Florence and their Jimmie had really progressed. And what an eye opening experience for each mother and father to see their child's *improvement* in comparison with the improvement made by other children of his age! One mother who had been urging that her under-age child be given special permission to enter the kindergarten group ahead of time never again mentioned the idea. She had seen for herself that innate development and training had to go hand in hand to produce results.

And for the teachers it was a satisfaction to see the results of their efforts during the year, and to know beyond a

<sup>1</sup>In most of the work, large sheets of paper had been used. These were displayed full size in the exhibit; but for convenience in publishing have been cut down.

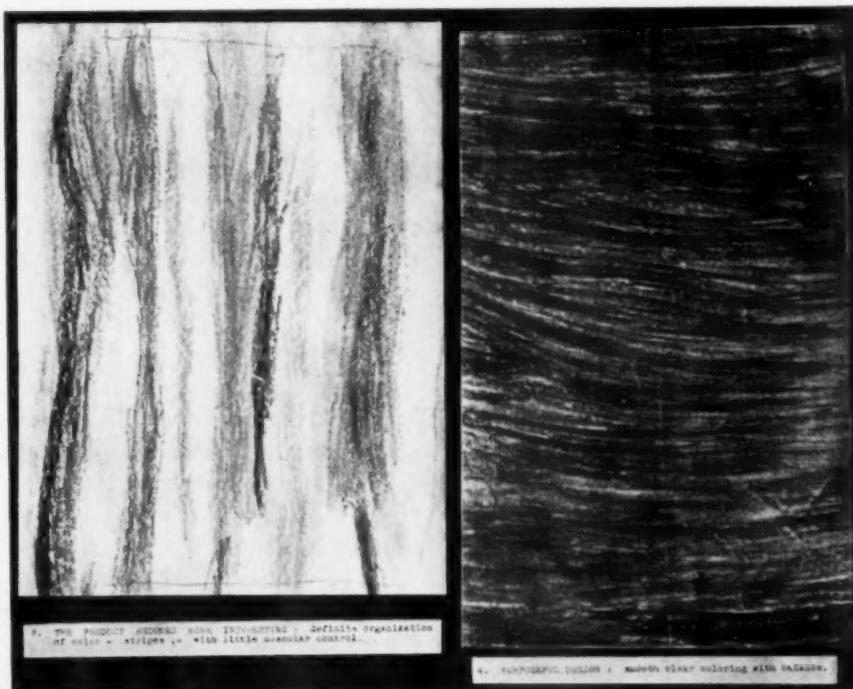




1. MANIPULATIVE PERIOD: The child's first art work - a scribble of lines - the activity being done is the product.

2. SYMBOLIC PERIOD: The child's second work is a drawing - a picture of a building - the activity being done is the product - a picture of a building is being made, the child is making.

THE FIRST TWO STAGES OF CHILD ART: MANIPULATIVE AND SYMBOLIC PERIODS

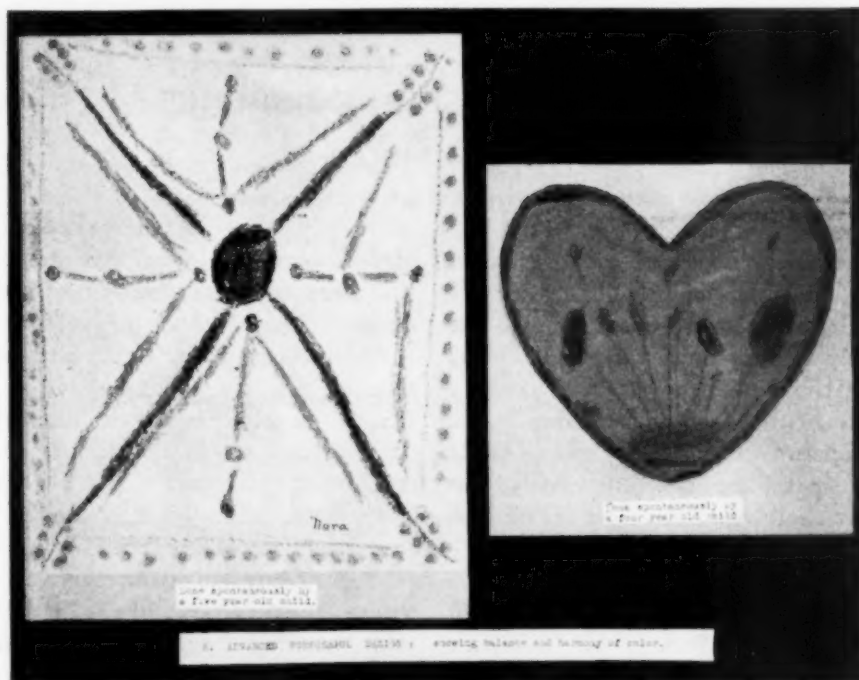


3. THE PRODUCT BECOMES MORE INTERESTING: Definite organization of color - stripes of - with little irregular color.

4. PURPOSEFUL DESIGN: Smooth clear coloring with texture.

THIRD: THE PRODUCT BECOMES MORE INTERESTING. FOURTH: PURPOSEFUL DESIGN





THE FIFTH STAGE OF CHILD ART: ADVANCED PURPOSEFUL DESIGN SHOWING BALANCE AND HARMONY OF COLOR. THESE EXAMPLES ARE BY KINDERGARTEN PUPILS OF VERA L. ALLEN, MELROSE, MASSACHUSETTS

doubt that each child had improved. They had had the opportunity during the year to see objectively some of the strong and weak points in each child's development—by comparing their work from time to time with the examples on file.

In addition to all these values the exhibit had a still more far reaching outcome—that of producing, and displaying to the public, objective evidence of some of the real growth and development that had taken place through our kindergarten and art training.

The exhibit was not complete, however, without at least one (and in many cases several) pieces of industrial art work by each of the children. These also were arranged in developmental groupings. The work done by the youngest children, being in the more nearly symbolic stage, was placed together, while the more advanced work of the other children was grouped by itself. This included work in wood, clay, and cloth—work that was the result of both individual and group projects.



## Our Progressive Valentines

EDITH MCCOY

ART TEACHER, NEWARK, OHIO

**H**ALLOWEEN, Thanksgiving, Christmas, and the half-dozen or more special days scattered through the months of our school year are guideposts along the way many teachers travel in working out projects and planning lessons for their art periods. Every month has at least one of these days. Little February is richest of all with three. It is one of these that our small folk love best of all—St. Valentine's Day.

This seems to be the children's day even more than Christmas. They love their valentines. They get a great many thrills when making their love missives; more thrills when their handicraft is sent to little friends, doting grandparents and other fond relatives, with a grand climax on February the fourteenth when the Valentine Box in their schoolroom is opened and little postmen deliver its content.

We grown up school folk like the valentine time partly because the children love it so; largely because it comes at mid-year and is no longer just a guidepost, but a milestone telling us just "where we are at." As we watch busy fingers measuring, drawing, cutting, pasting, we know whether they have gained skill, accuracy, neatness; whether their owners have gained confidence and courage for creative thought, individuality and self-expression; whether that "something accom-

plished, something done" has earned for us more than just one happy night's repose.

An old adage reads, "Satan finds much mischief for idle hands to do." It is seldom we hear about old Satan these days, though we hear much about the employment of leisure time. Little folk carry home ideas, plans, materials for their valentines. These furnish occupation for their leisure and oftentimes encroach on that of older members of the household, who watching the youngsters at work, become interested themselves, and through suggestion and help, lead small workers into doing other, perhaps better, things. Sometimes they lead themselves into handicraft, satisfying and purposeful, if not gainful.

Any ties binding together home and school are good ones. Through some of these our progressive valentines came into being. The start in each grade was a big heart cut from a six-inch square of red construction paper.

Even the tots in the first grade made their own squares by laying one sheet of six-by-nine-inch paper across another and plying scissors at the crossing. It is a lot more interesting to do this than to receive these made by the paper cutter's deft strokes. Then, too, it is part of their training for efficiency to have them do everything possible for themselves.

Careful directions and a little practice soon made our folk master craftsmen in the art of heart cutting and any scrap of colored paper, no matter what its size and shape, became transformed into a heart. Everyone accumulated quite a collection—big ones, little ones, and those betwixt and between.

Stepping up into second grade our red hearts developed scalloped edges. Little buttons, pencils and scissors were the

tools used. Here, and in the first grade, teachers and children together worked out combinations and decorations, while the red heart went onward and upward into third grade. Here, a big tulip came into bloom in the center of each heart, with a long leaf filling space on each side. A half-inch border penciled around the heart served as a frame to hold flower and leaves in place when scissors cut within it leaving them a silhouette.



CUT-PAPER HEARTS BY PUPILS OF EDITH MCCOY, NEWARK, OHIO. THE TWO ABOVE ARE BY THIRD AND FOURTH GRADERS AND THE TWO BELOW ARE BY SIXTH GRADERS



Hearts and tulips both go into fourth grade. Scissors have more work here. Not only do they cut around flower and leaves but within them as well, and a stencil-like posy framed with a scalloped border emerges. A darning needle doing service in these scallops gives a semblance to the lace-edged ones the children admire and long to buy when they see them displayed in downtown windows.

This lace edge moves upward with the heart and the tulip into the fifth and sixth grades, becoming a little more elaborate perhaps with its advancement. The tulip blooms have doubled now. There is one on each side of the heart, their leaves bending to fill space in a pleasing way. Sixth grade folk, older, wiser, more skilled, we trust, tuck in a little heart or two, adding interest to the

design hearts and joy to their own. In all grades we used larger manila or gray hearts for mounts. Later we used manila, either cream or gray, with red mounts.

Our valentines pleased us. We want to try more of them some day. We like the progressive idea and have tried it out on other projects with happy results.

Art for life's sake is the aim and purpose of art in the public schools. Some of these special days have almost world-wide celebration; some belong to our nation alone; some of them come to us through tradition and custom. Whatever their origin, by recognizing them and giving them place in our work, we broaden the interests and lengthen and deepen channels of thought for these pupils of ours; we add to their happiness, and happy folk are good folk to live among.

## George Washington Exhibition

MARIE VAN HIATT

SUPERVISOR OF ART, BOGOTA, NEW JERSEY

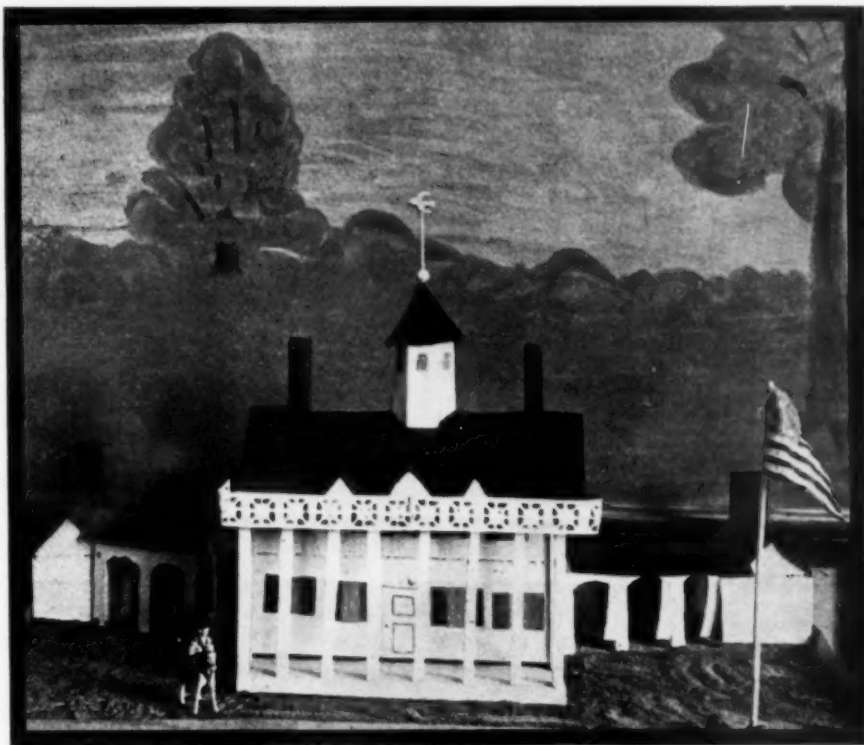
THE celebration of the birth of George Washington was turned over to the art department of our three grammar schools. A series of exhibitions was arranged in which each classroom portrayed some incident in the life of the first President. Everyone attending the exhibitions found them very instructive. There was an outgrowth of regular art activities.

These exhibitions resulted in an awakening interest in the art department. New equipment, including working benches

and tools, were purchased for the classroom.

One thing the first grades did was to make furniture of orange boxes. Some of this furniture was painted; and one class papered the chairs with figured wall paper to resemble colonial furniture. The outstanding work in the second grades was the horses they drew and cut from wood with coping saws. One class went further than this and made "Washington's Stable at Mt. Vernon."

The third grades showed "Betsy Ross



A MODEL OF MT. VERNON, MADE BY THIRD GRADERS UNDER THE SUPERVISION OF MARIE VAN HIATT, SUPERVISOR OF ART, BOGOTA, NEW JERSEY

Making the Flag." Large dolls were dressed for the characters, table and chairs were made from wood, and a flag was very neatly sewed. One third grade also made a wooden model of Mt. Vernon. Not only was the building itself reproduced, but the grounds around as well.

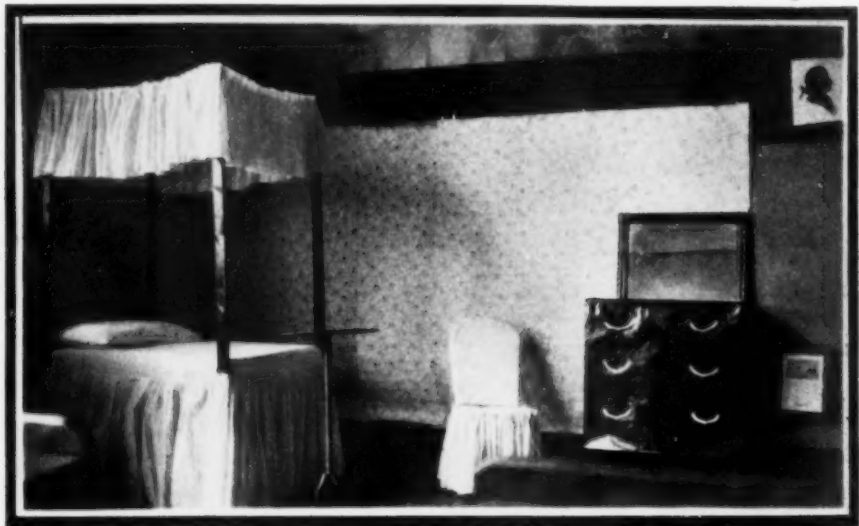
Washington at Valley Forge was very cleverly shown by the fourth grades. One class made a large blackboard drawing, and another made the snow scene with dolls dressed in shaggy clothes, a fire, cannons, etc.

One of the interesting things in the fifth

grades was a frieze showing "Surrender of Cornwallis." This was made on a large piece of unbleached muslin. The background was painted with powder paint. Cornwallis' and Washington's men were cut of oak tag, white silk was used for the trousers, kid gloves for boots, red velvet for the English soldiers, and blue for the American troops. Pictorial maps showing Washington's marches were made in some of the other fifth grades.

One of the sixth grades had been studying the "History of Costumes." They made cardboard figures from twelve





ROOMS AT MT. VERNON REPRODUCED BY STUDENTS OF  
MARIE VAN HIATT, SUPERVISOR OF ART, BOGOTA, NEW JERSEY



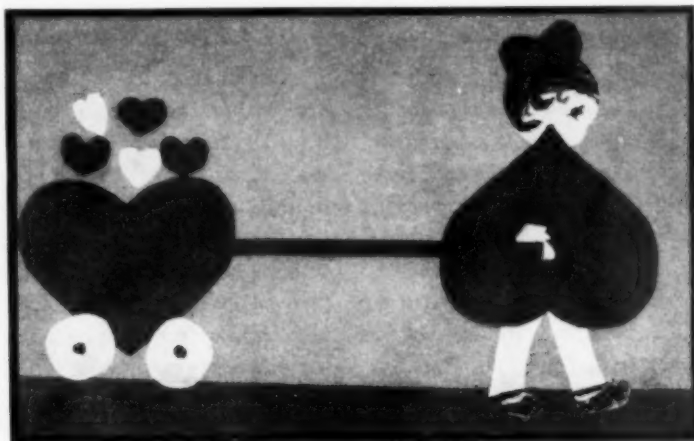
to fifteen inches in height. Then, with the help of various colors of crepe paper and scraps of material, they made the costumes for the cardboard figures. Another class took the "Homes of Washington." Blackboard drawings and notebooks about the homes were made.

The rooms at Mt. Vernon were reproduced in some of the classes. The North Lodge Gate was made by the special class and placed in the entrance. An attractive four-posted bed was made of four orange boxes and white crepe paper. The feature of the main hall was a large staircase made of cardboard. Two other rooms were the dining room and kitchen. Both rooms contained fireplaces, tables and chairs, dishes and utensils made of clay.

An assembly program was given in

connection with each of these three exhibitions. The feature of these programs were puppet shows by the seventh and eighth grades. The pupils wrote the plays which centered around the life of Washington. They also made the stage backgrounds and made and operated the puppets. The plays were all given in two acts, then a minuet dance of the puppets was given between acts.

On the whole, we considered these exhibitions very successful, not only as a display for the parents and friends, but also as an incentive for the pupils. We realize that our business is to encourage this art expression of our boys and girls not only for their own happiness and to make their lives richer, but as an economic asset. "What we want in our nation we must put in our schools."

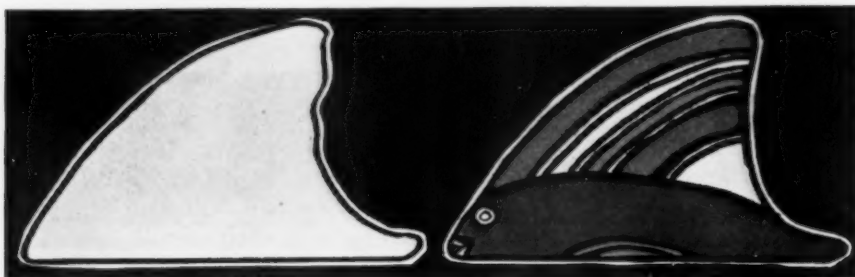


A VALENTINE ILLUSTRATION BY MARJORIE DANIELS, A YOUNG PUPIL OF BELOIT, KANSAS. MARTHA HEIMAN, SUPERVISOR OF ART

## An Echo from Tony Sarg and the Fair

GERTRUDE UNTHANK

ART IN THE MCCASKILL TRAINING SCHOOL, STATE TEACHERS  
COLLEGE, SUPERIOR, WISCONSIN



AN INTERESTING WAY TO USE SCRAPS OF WOOD DISCARDED BY THE MANUAL  
TRAINING CLASS IS DESCRIBED BY GERTRUDE UNTHANK IN THE FOLLOWING ARTICLE

DID you see them at the Fair too? They were tucked away in one of those A. & P. Carnival booths. Such cunning little creatures, riding frogs or other quaint mounts and painted in a gorgeous riot of harmonious color. Enchanting glories to place upon a child's bookcase, dresser, or desk. And wooden beads were used for wheels! An idea here to make use of that box of beads kept tucked away among supplies for so long.

We bought some of the charming things and sent them to some kiddies we knew and went back for more, but alas, they were all gone! But they had given us an idea as no doubt they did you when you saw them. We told our seventh grade about them and had them draw several fat ellipses into which they were to fit frogs, turtles, bears or other animals ridden by goblins, fairies or other

imaginative creatures. No very pronounced protuberances were permitted as the problem was to fit the figures into the ellipses with little loss or addition of space. Meanwhile the belt ordered for our jig saw had not arrived and our problem was how to induce these eager youngsters to wait instead of trying to saw these figures out of the splitty three-ply pine with the little coping saws, the blades of which break so easily. Suddenly an inspiration came! There were those odds and ends of scraps which had seemed of little value but "too good to throw away." Did we have enough of these? No! A hurried visit was made to the manual training room of the college and from the floor and scrap box enough additional pieces were salvaged to supply our need.

When next the class assembled we

were ready for them. "How much imagination do you have? We are going to find out." An intriguing scrap was held up. "Who sees any resemblance to any living creature of any sort in this piece of wood?" Several hands were raised. We told them their problem was to fit the creature to the wood without any sawing. They must fit the pattern of the creature to the space instead of fitting a space to their pattern. Some of the hands went down but one continued to wave excitedly. "Want to try it?" "Yes." We told him to make several tracings of the shape on his paper and try different figures and color combinations until he had something that pleased him.

Another piece was held up and eagerly claimed, another and another, until more than half the class was supplied. The remainder came in groups to the table and selected from what was left. After all were supplied there were a few exchanges but not many. Some caught the idea at once but there was much puzzled study and figuring on the part of others. Billy looked to see what John and Sarah were doing and decided he wanted a piece more like theirs. He returned to the table and searched among the pieces left, tried two or three but finally took his first one back to his desk. He then proceeded to draw a very life-like bear on his paper. "But Billy," we remonstrated, "It doesn't fit your wood." "I can't make it fit and I like this bear." "Oh, yes, you can make it fit. Just keep trying and you will get a good idea soon." Billy sulked for the rest of the period and came lagging into class the next day. Soon, however, inspired by the others he had "clicked" and was absorbed in the drawing of a very cocky

and attractive figure. By this time the idea had swept the class and they were a busy and happy group.

You who work with junior high school youngsters know their keen desire to do things with their hands—to "saw things out." In this problem that desire was restrained for the purpose of developing ingenuity in fitting design to space and any sawing would have defeated our purpose. Their ingenuity was taxed to care for spaces which would ordinarily have been sawed out and they responded by making these a part of the design in imitation of water, sky, or ground. Their inventiveness was a source of admiration to each other and a pleasure to watch. There was, of course, some imitation of each other's ideas but even these called for individual adaptation as no two pieces of wood were identical in form.

As this problem progressed the class became so interested that they asked if one of the college art classes might not be invited to come over and judge the finished product. They selected their own committee to extend the invitation and arrange for the time convenient to the college class and were happy when the class promised to come.

Points for judging were determined as follows:

1. Originality in selection of figure suited to that particular piece of wood.
2. Skill in adapting the figure to the peculiarities of the shape selected.
3. Selection, harmony, and brilliancy of the color scheme.
4. Quality of workmanship of the finished product.

Upon seeing the finished work displayed the eighth grade asked if they



THESE ARE A FEW OF THE NOVEL TOYS MADE BY PUPILS OF GERTRUDE UNTHANK OF THE MCCASKILL TRAINING SCHOOL, STATE TEACHERS COLLEGE, SUPERIOR, WISCONSIN



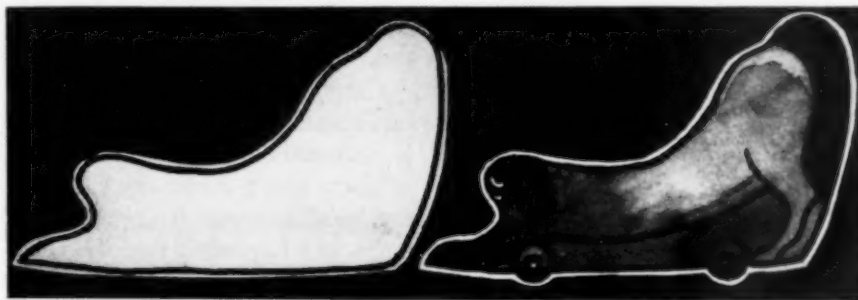
might not have the privilege of judging the pieces and were given this opportunity as an experience in appreciation.

The seventh grade themselves asked if they might also vote as to which they thought the best and defended their own choices vigorously and intelligently when the decisions from the older groups were announced to them. The results of these various judgments were most illuminating and on the whole rather gratifying as indicating growth in appreciative understandings. We are endeavoring in all our estimates of the work to permit pupil evaluation commensurate with their own experiences rather than superimposed adult standards. We hope that this procedure will develop attitudes and appreciations founded upon their own experiences in working out problems in various mediums and materials.

These fascinating figures completed, the pupils went back to their original problem of figures "a la Tony Sarg" with renewed interest and enthusiasm and each sought to improve the spacing and arrangement of the figures they had drawn before sawing them out. Alterations showed that they had profited from the difficulties they had encountered and striven to overcome as they worked out the improvised problem.

We wish you could also have had the fun of judging the results of this use of apparently waste material. Such intriguing figures as the "Pirate," the "Freshie," "Pee Wee, except for the tail" (as the owner said), chewing in all probability his master's best shirt, you would surely have enjoyed.

Try this problem sometime. You'll be surprised at the fun and happy results.



THIS PLAYFUL LITTLE DOG WAS INSPIRED BY THE ODD-SHAPED PIECE OF WOOD ON THE LEFT

## Five Valentines to Make

EDITH M. JEWELL  
FREESTONE, CALIFORNIA

### OPENWORK VALENTINES

HERE are a few suggestions as to what may be done with red valentine hearts, or with red construction paper. Make skeleton hearts as shown in lower drawings a, b and c, then mount birds, fish, animals, butterflies, etc., upon them. Perhaps the easiest thing to do is to cut illustrations from the beautiful colored advertisements. Paste a plain piece of paper to back of advertisement to cover lettering. Weight well and let dry, then cut out and mount on skeleton heart.

Valentine A. Cut out heart until it is a mere skeleton, as shown in a. Use colored cut-out for parrot, or sketch on paper and color with water colors or crayons in bright orange, green, and blue. The parrot says,

This bird wants a Valentine,  
A love with eyes so true;  
She's thought, and thought, and thought,  
But nobody suits but you!

A robin, or some other bird would do equally well for the valentine by changing the line that begins "She's thought" to "He's thought," etc. In fact, any of the lines may be juggled to suit the bird or the thought.

Valentine B features fish. Several small fish could be used in place of the large one. The lines that go with the fish are,

I've been a fishin'  
And oh, I've been a wishin',

I've been wishin' something fine,  
It's that you'd be my Valentine.

Valentine C declares,

I deer-ly love you,  
Will you be mine?  
I'll try and be worthy  
My fair Valentine.

The slips of paper with the lines written upon them are enclosed in tiny envelopes and clipped to the valentine. Small envelopes are easily made from plain writing paper. Pull used envelope apart and use for pattern, cutting down until it is quite small. Seal envelope by pasting wee red heart to flap.

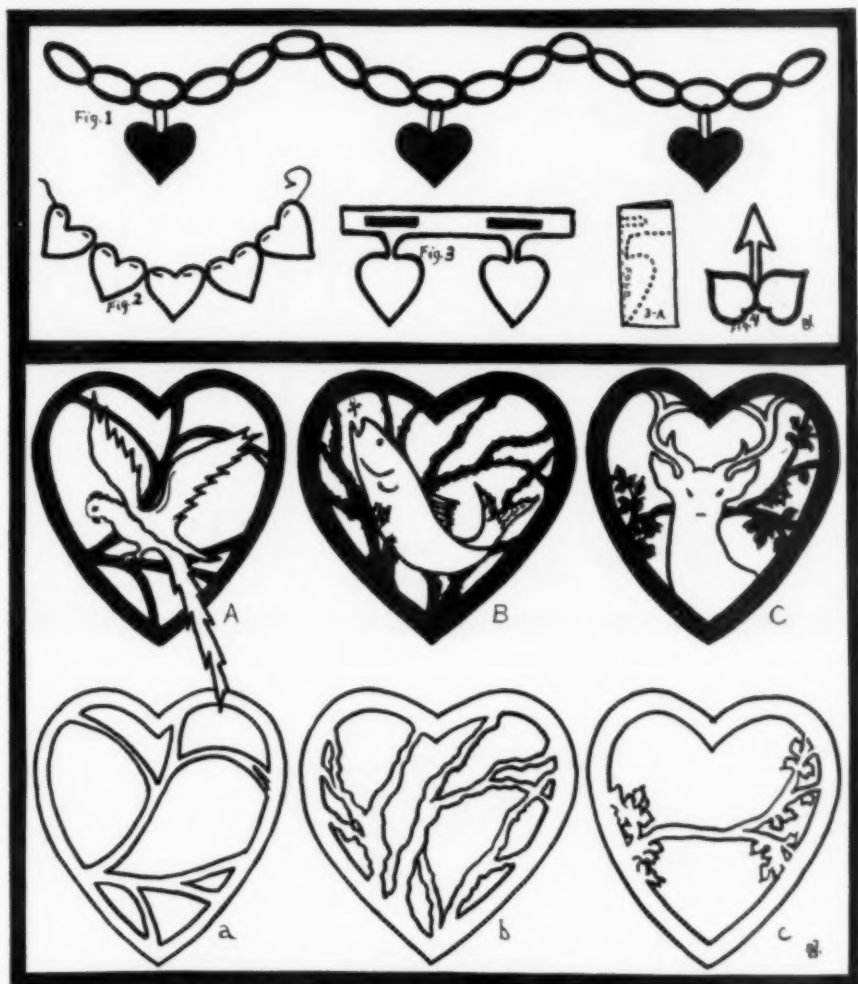
### LOLLIPOP VALENTINE

Small friends will enjoy this valentine and older ones will get a chuckle out of it, too.

Cut figure six inches tall from thin cardboard, as shown at A. Cut one hand loose from body at dotted line x. Fold up at elbow along dotted line y. This gives the hand holding the lollipop. Finish figure as a boy when intended for a girl, and as a girl when intended for a boy.

Print the words "I am stuck on you," right underneath the lollipop. Dampen lollipop and stick to face, then wrap rubber band or cord around stick and hand, so valentine will stay together. The stick may have to be shortened to fit the figure.





VALENTINE DECORATIONS FOR THE CLASSROOM AND OPEN-WORK VALENTINES WITH QUAIN "JINGLES" INSIDE ARE DESCRIBED BY EDITH M. JEWELL OF FREESTONE, CALIFORNIA





Make strong envelopes of butchers paper for mailing these valentines.

By making figures of heavy cardboard and putting prop at back, these valentines make good place cards.

#### VALENTINE DECORATIONS

Figure 1. Make paper strip chains and suspend hearts at intervals. Use red, or red and white combinations.

Figure 2. String hearts with twine and they will not tear out so easily. Make them with valentine colors.

Figure 3. Valentine streamer. Fold paper as shown at 3-A and cut on dotted lines.

Figure 4. Heart and Arrow decoration. Cut two, and paste arrowheads together. Spread hearts to stand upright.

#### WAVING VALENTINE

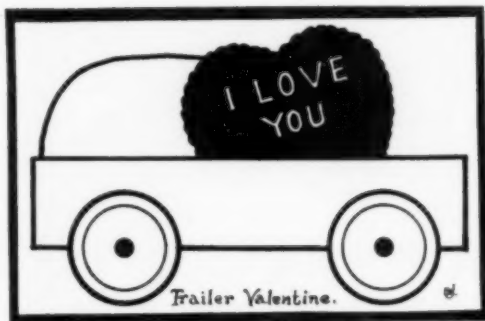
Cut out small figure. Make movable arm as shown in back view. Fasten arm to body with small paper fastener (see A). Attach pull string to arm at B. Cut heart on fold. Inside write the lines,

Hoo, hoo,  
I love you true;  
Take this heart of mine  
And be my Valentine.

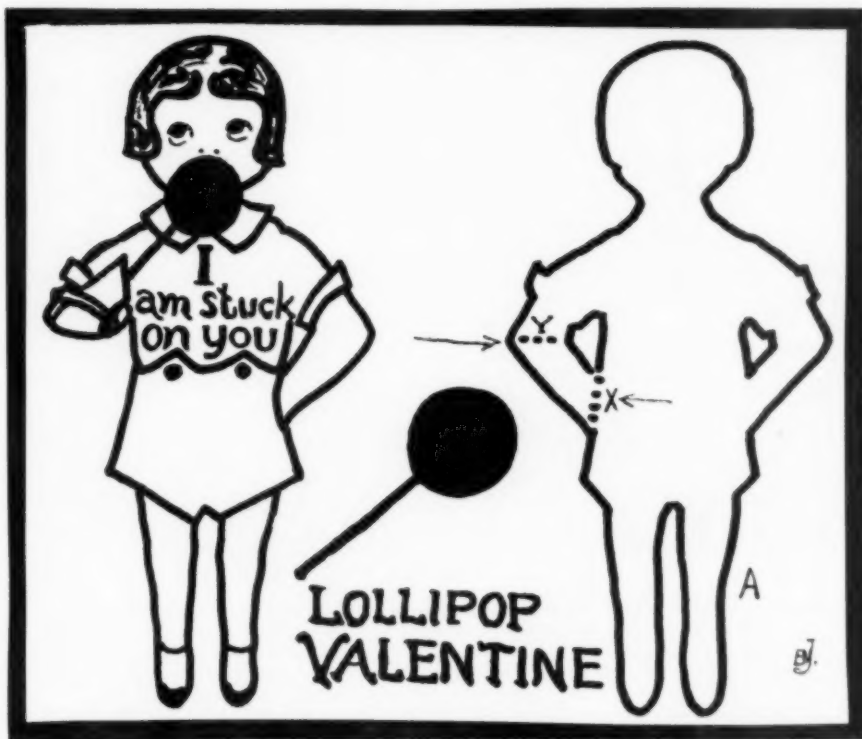
Paste heart to figure, and the valentine is ready to wave for attention.

#### TRAILER VALENTINE

Honk, honk, down the line  
Comes a four-wheeled trailer;  
It's bringing you your valentine,  
Oh, please accept this Heart of mine.



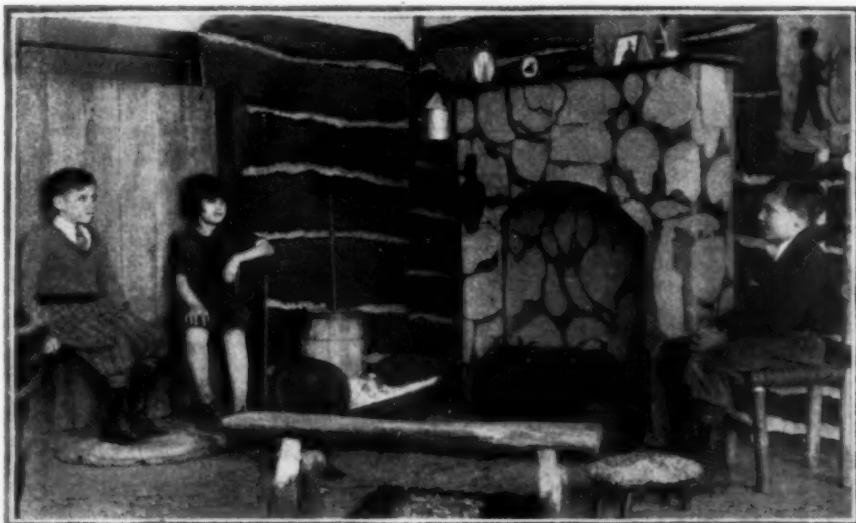
Cut trailer on fold of paper. Outline wheels with compass, or cut from different colored paper and paste in place. A gold heart with black lettering, or a red heart with gold lettering, looks good in the trailer. Write the lines given at beginning inside the trailer.



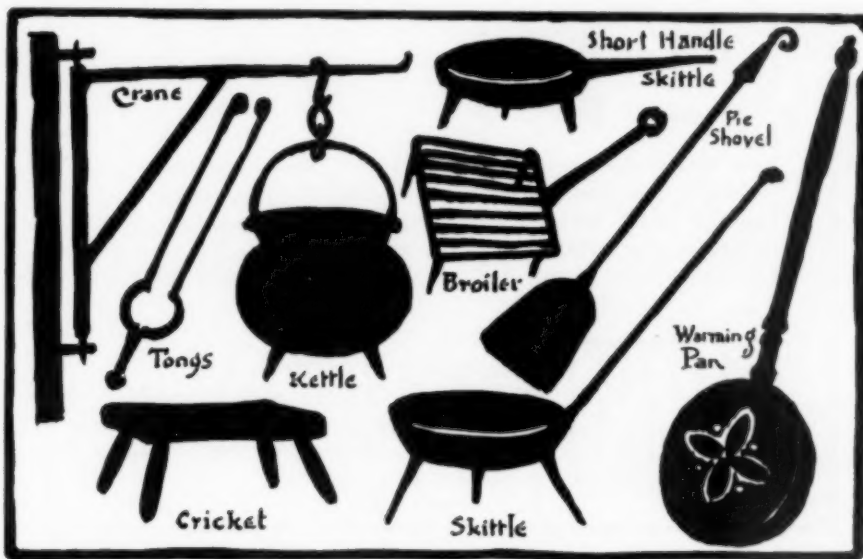
HERE IS A VALENTINE THAT CHILDREN WILL ENJOY MAKING. THE "COMICAL" HAS A STRONG APPEAL, AND WE WILL GUARANTEE THAT THE WHOLE CLASS WILL WORK ENTHUSIASTICALLY ON THIS VALENTINE PROBLEM



MODELS OF MT. VERNON CONSTRUCTED BY BOYS OF THE SIXTH GRADE, SARAH MCCARROLL SCHOOL. THE MODEL WAS FOUR AND ONE-HALF BY ELEVEN FEET, BUILT TO A SCALE OF ONE-HALF INCH FOR EACH FOOT OF ACTUAL SIZE. CONSTRUCTED UNDER THE DIRECTION OF MARY MACGARVEY, MANUAL ARTS TEACHER. MRS. GENEVIEVE HELMER, SUPERVISOR OF ART, PONTIAC, MICHIGAN



A CABIN CONSTRUCTED WITH PAINTED CRAFT PAPER WALLS. FURNITURE MADE FROM TREES BROUGHT BY CHILDREN FROM NEARBY WOODS. HOOKED RUGS MADE BY GIRLS. THE PROJECT ORIGINATED FROM INTEREST CREATED IN WASHINGTON BY MRS. HAZEL GORDON, GRADE ENGLISH TEACHER, PONTIAC, MICHIGAN



SILHOUETTE DRAWINGS OF UTENSILS ALWAYS FOUND AROUND A COLONIAL FIREPLACE. SILHOUETTES CUT FROM BLACK PAPER MAY BE USED IN MAKING BOOKLETS ON "COLONIAL LIFE"

# Problems For Special Days

## Lincoln's Birthday

Vernet J. Lowe

## A Lincoln Booklet

xxx - Folded edge



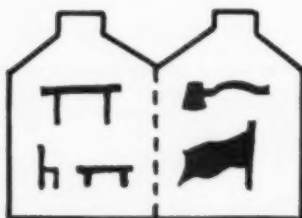
6"x9" sheet  
folded on long  
diameter - Pattern  
for cover.



Book cover made  
from sheet of  
9"x12" paper folded  
on short diameter.



Chimney & door may  
be drawn, & cabin  
may be colored.



Objects suggested by study of  
Lincoln may be cut out & pasted  
in book, or book may be used as  
a scrap book, or for writing a story of Lincoln.



Finished  
booklet.



4 1/2" x 3"

Easy way to form  
initials. - These  
might be used in  
booklet or for  
another project  
for that day.



EVEN VERY YOUNG CHILDREN WILL BE ABLE TO MAKE A LINCOLN BOOKLET  
WHEN SHOWN HOW BY VERNET J. LOWE OF HIGHLAND PARK, ILLINOIS